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The Reproduction of Violence in Alice Walker's Novels: from Heroic to Victimized Rapist

Abstract: The paper analyzes the reproduction of violence in three novels written by Alice Walker (*The Color Purple, Meridian, The Third Life of Grange Copeland*). This physical and psychological abuse is not blamed on a certain race or ethnicity. More specifically, this system of injustice is reiterated by African Americans who have been submitted to it during and after slavery. Calvin Hernton, for instance, observes how the roles of masters and slaves are reassigned in Walker's novels as African American men are "masters" while the women are still oppressed. The paper focuses especially on African American women and the suffering they endure on account of the fact that before and after freedom they are still in chains. The main instrument of oppression is that of rape, reason why Martha Cutter, for example, states that the myth of Philomela has greatly influenced the writing of African American women. However, a conflict is born as Alice Walker depicts black men as both peaceful and violent, description with which Angela Davis disagrees because the negative examples might create fake stereotypes as they did in the past such as that of the black rapist and black whore.

Keywords: Violence, Rape, Philomela, Stereotypes, Slavery, African American.

Introduction

Violence appears to be a vicious circle one cannot escape regardless of race, ethnicity, gender, or even culture. The oppressors and the oppressed are timeless roles played by different actors throughout history. One finds it difficult to imagine a peaceful world without having a common enemy or some sort of threat to bring people together. Alice Walker has tried to reveal the repetition of abusive systems through her novels and achieve some type of understanding of her own self and of the world. Walker has stated that, while being in the South and fighting for equal rights, she was tempted to surrender to violence as her philosophy of peace appeared useless and without consequences. Often she desired to fight fire with fire, but the act of writing rescued her. She oscillated between constructing and destroying the world, but she confesses in "One Child of One's Own: A Meaningful Digression within the Work(s)," an article which was included in her well-known *In Search of Our Mothers' Gardens*, that "writing saved me [her] from the sin of inconvenience of violence—as it saves oppressive times and are not afflicted by personal immunity" (Walker, *In Search of* 379). She escaped this cycle of brutality and embarked on a mission to disrupt it. In her fiction, Walker deals with rape and domestic violence. The problem she confronts is that African American women were subjected to abuse during slavery and this has not stopped after the Proclamation of Emancipation. On the contrary, the system of violence has been propagated preserving the same roles of villains and victims and simply changing the actors.

Analysis

In order to better explain the new façade of the slavery system, Calvin Hernton states, in "Who's Afraid of Alice Walker?" (1987), that the novel *The Color Purple* (1982) depicts a situation in which the white people have disappeared only to leave their form of organization behind, the black men have become the oppressors and the black women the oppressed. The novel actually begins with a detailed description of Celie's unfortunate experience, i.e. her father habitually raping her. This is a reminder of the times when white men raped their slaves without caring about their feelings: "He never had a kine word to say to me.

Just say you gonna do what your mammy wouldn't. First he put his thing up gainst my hip and sort of wiggle it around. Then he grab hold my titties. Then he push his thing inside my pussy. When that hurt, I cry. He start to choke me, saying You better shut up and git used to it" (Walker, *The Color Purple* 1).

Celie was being treated like an animal which had to be obedient. She could not find relief and understanding in African American men. In fact, the only distinction between the former white masters and black men is racial. What is more, Celie's situation is more aggravating as the man who was supposed to protect her from danger is actually a physical and psychological threat to her.

In *Race, Gender, and Desire* (1989), Elliott Butler-Evans finds that Walker uses a defamiliarizing strategy by presenting the family as a place where such violent episodes take place. Later on in the novel, Celie experiences abuse in her marriage as well. Her husband is her stepfather's double: "My mama die, I tell Shug. My sister Nettie run away. Mr.??? come git me to take care his rotten children. He never ast me nothing bout myself. He clam on top of me and fuck and fuck, even when my head bandaged. Nobody ever love me, I say" (Walker, *The Color Purple* 35).

Both Mr. and her stepfather are men interested in having sex only to please themselves while completely disregarding Celie. Neither of them cares about her feelings or thoughts. Butler-Evans continues to specify that the detailed description of these sexual scenes contributes to an anti-erotic novel as they are the signs of pornography: "Rape, within or outside marriage, is totally demystified and seen as an instrument of oppression" (167). The language used in the novel helps emphasize "the dehumanizing aspects of the act" (Butler 167). Celie's rape stole her self-confidence. There is no romance, no passionate intense feelings, and no exchange of lustful looks. There barely are any relationships in which both people get involved voluntarily without being pressured into it, but threatened and forced to participate in it. Through rape, men succeed in controlling women's bodies and, consequently, their lives. Moreover, by ignoring women's complexity, men are reducing black women to subhuman creatures. However, Shug Avery reminds Celie that men's rape is not only physical, but also intellectual and spiritual: "Man corrupt everything, say Shug. He on your box of grits, in your head, and all over the radio. He try to make you think he everywhere. Soon as you think he everywhere, you think he God. But he ain't. Whenever you trying to pray, and man plop himself on the other end of it, tell him to git lost, say Shug. Conjure up flowers, wind, water, a big rock" (Walker, *The Color Purple* 62).

What could this constant fear of rape do to a woman? To start with, she would probably be afraid of being herself or ashamed of her gender. Furthermore, she might believe that only men make the right decisions and know what is normal. This may explain Celie's behavior towards Sophia, who is stronger and more independent than her mother-in-law. Sophia refuses to be controlled by any man, including her husband, which stirs quite a commotion around the house when she arrives. When Sophia's husband asks Celie for advice that could help him control his wife who was making a fool out of him by being manlier, Celie simply tells him to beat her up. She has, thus, successfully internalized the patriarchal ideas regarding how a woman should behave, and what should be done in order to educate her into submission. Celie described her feelings for Sofia as positive, the only problem being that "she don't act like me [her] at all. If she talking when Harpo and Mr. ____ come in the room, she keep right on. If they ast her where something at, she say she don't know. Keep talking" (Walker, *The Color Purple* 36). This conduct surprised Celie and, according to her, should have been corrected. Eventually, she realized she sinned against Sofia's spirit and became afraid of this being discovered. When Sofia confronted her, she explained she said it because "I'm a fool, I say. I say it cause I'm jealous of you. I say it cause you do what I can't […] Fight" (Walker, *The Color Purple* 40). Sofia's anger subsided as it was gradually replaced by sadness. Fortunately, the two women manage to overcome this incident and bond is formed between the two of mutual understanding.

Furthermore, Celie makes it clear that she finds any sexual contact with her husband a domestic chore from which she derives no pleasure: "Naw, I say. Mr. can tell you, I don't like it at all. What is it like? He git

up on you, heist your nightgown round your waist, plunge in. Most times I pretend I ain't there. He never know the difference. Never ast me how I feel, nothing. Just do his business, get off, go to sleep" (Walker, *The Color Purple* 24).

Mr.'s entire attitude throughout intercourse is off-putting. A blow-up doll would not have been treated with such violence and speed because it might have burst. Not to mention that its presence would have been acknowledged more tenderly. This failure in heterosexual relationships is not only characteristic of Celie. Susannah in *Possessing the Secret of Joy* (1992) divorced her husband only to find fulfillment in a relationship with Pauline. In addition to two women, Sophia, the woman who married Harpo, Albert's son, relates to this sudden disgust in sexual relationships later on in her marriage when she confesses:

> I don't like to go to bed with him no more, she say. Used to be when he touch me I'd go all out my head. Now when he touch me I just don't want to be bothered. Once he git on top of me I think bout how that's where he always want to be. She sip her lemonade. I use to love that part of it, she say. I use to chase him home from the field. Git all hot just watching him put the children to bed. But no more. Now I feels tired all the time. No interest. (Walker, *The Color Purple* 21)

To be more exact, Sophia is no longer head over heels because she was physically abused. In both cases, women have stopped connecting to men after having been physically and sexually abused. Sophia had actually enjoyed being with Harpo but after he was taught by his father and Celie that men and women are not equal and that wives should be beaten in order to remember their place in the house, Harpo drained all the energy out of Sophia and killed her desire of becoming intimate. Celie, on the other hand, has not even experienced the pleasure of sexual intercourse with a man.

Martha J. Cutter examines the relationship between the two sisters in *The Color Purple*, Celie and Nettie, in her article "Philomela Speaks: Alice Walker's Revisioning of Rape Archetypes in *The Color Purple*" (2008). She states that the story of Philomela has had an impact on African American women writers who have a "powerful archetypal narrative explicitly connecting rape (a violent inscription of the female body), silencing, and the complete erasure of feminine subjectivity" (Cutter 145). In Ovid's *Metamorphosis*, Philomela is raped by Tereus, her sister's husband, and has her tongue removed so as to keep silent. Celie is similarly raped by her mother's husband and is threatened to keep quiet otherwise her mother would die. These in fact are the first words of the novel: "You better not never tell nobody but God. It'd kill your mammy" (Walker, *The Color Purple* 1). Celie is quiet especially because she also wants to protect her sister's innocence. She attempts to do the same thing when Mr. desires Nettie as more than a sister-in-law. Towards the end of the myth, Philomela and Procne yield to violence, thus transforming into oppressors in their own right: they sacrifice Procne's son, Itys, for the sake of revenge. However, Celie is offered a voice at the end of *The Color Purple*. Unfortunately, in *The Temple of My Familiar* (1990), the sequel which focuses on their grandchildren reveals a violent side which emerges in Celie. Olivia, Celie's daughter, confesses that "a more gentle, loving person it would be hard to imagine," referring to her mother. On the other hand, the daughter notices "about black people in the South, when [she] returned home near the end of the war, was the mistreatment—casual, vicious, unfeeling—of animals" (Walker, *The Temple of My Familiar* 311). Celie is no exception. She had a dog, Creighton, which loved Celie and behaved like a complete slave: "He had the most wounded, pained, saddened, completely expressive eyes [...]" (Walker, *The Temple of My Familiar* 311). Celie never petted him but physically abused him and even mocked him while the dog constantly wanted to lick her hand. This stopped one day after Shug Avery took Creighton some place for a while. When they both returned, the dog was changed and no longer accepted Celie's behavior. It was as if he had gained self-respect and knowledge of how to defend himself. Like Philomela and Procne, Celie has internalized the violence she was subjected to, and because she is the weakest in this hierarchy of violence, she lashes out on

animals. Nevertheless, abusing animals should not be considered less important than abusing people. A further similarity to the myth is that the sole defense women have against rape and abuse is annihilating their selves, souls and bodies. Celie herself takes refuge in such a way by abandoning her personhood: "He beat me like he beat the children. Cept he don't never hardly beat them. He say, Celie, git the belt. The children be outside the room peeking through the cracks. It all I can do not to cry. I make myself wood. I say to myself, Celie, you a tree" (Walker, *The Color Purple* 22). Celie prefers to identify with wood so as to stay strong and not break down. She rejects the idea of being a person with a soul and body because that would imply she also had emotions and she fears having emotions which might be too strong to handle. Coincidentally, the marks left on Celie's skin after the beating are similar to the marks one can find on the bark of a tree. What is also specific to the Philomela myth is the repeated rape pattern. Tereus rapes Philomela, cuts out her tongue so as to silence her, and rapes her again. The same is, in fact, reflected in the texts written by contemporary African American women writers. In *The Color Purple*, Celie is repeatedly raped by her stepfather with whom she has two children, Adam and Olivia. Albert, like Tereus, wants to rape both sisters but fails to abuse Nettie. That is why he turns to discursive rape by forbidding Celie and Nettie from communicating with each other by hiding the letters sent by Nettie. Men desire to be in control of women so as to get the feeling of being masters/gods and if they cannot subdue their body, they will be the ones who decide whether or not women talk. What is more, they do not want to hear them complaining when adulation is better even if presumed in silence. When Albert prevents the two sisters from communicating, one could think of the times black slaves were not allowed to talk to each other or be found in large groups. This privilege of being part of a community and identifying with others might lead to a rebellion the moment a wrong is discovered. Perhaps Albert considered it was much simpler dividing and conquering.

However, both Philomela and Celie find other channels of expression despite the patriarchal interdiction: "... no power of speech/ To help her tell her wrongs.... / She had a loom to work with, and with purple/ On a white background, wove her story in,/ Her story in and out …" (Cutter 152). African American women have also chosen quilts as a channel of expression. When Alice Walker was in search of her mother's gardens, she found quilts which, though they were made by anonymous women, conveyed a message. Sewing, in fact, helps communication better than language: "Celie sews curtains to welcome Sofia, and when Sofia is angry at Celie, she cuts down these same curtains and returns them. When they reconcile their differences, Celie and Sofia use the spoiled curtains as part of a quilt" (Cutter 154).

Celie and Sofia in fact succeed in surpassing their differences. Whenever they have something on their minds and they do not know how to say it, they sow it. This is how they can express their disappointment, their anger, and, finally, their love.

In "Rape, Racism and the Myth of the Black Rapist" (1983), Angela Davis states that "in the United States and other capitalist countries, rape laws as a rule were framed originally for the protection of men of the upper classes, whose daughters and wives might be assaulted" (172). The white mistresses were protected from their black slaves' animal urges to possess them. This, in fact, placed them in a higher position and offered them the ability to control the men and turn them from potential rapists to sure victims. The black slaves had to respond to their mistress' every need, even physical, which in fact meant that they were the ones raped, even though miscegenation has more often been blamed on the African Americans. The black women slaves who were sexually abused by their masters were also found guilty by the mistresses for seducing their husbands and bearing their children. This only supports Davis's point of view: the laws are aimed to protect those of the upper class, those who are powerful, and who lead: the very lawmakers. Consequently, white women were protected from black men though not from white men, while black women were not protected from black or white men.

The roles of the victim and the oppressor have been overturned in the 20th century. "While the rapists have seldom been brought to justice, the rape charge has been indiscriminately aimed at Black men, the

guilty and innocent alike. Thus, of the 455 men executed between 1930 and 1967 on the basis of rape convictions, 405 of them were black" (Davis 172). More black men were involved in cases of rape, and African Americans believed this was just a reiteration of slavery. They did not believe the majority of rapists could be black so they viewed it as racism. They were always wrongly accused during slavery and history now repeated itself. Once again they were the innocent ones, and the law was not on their side. Angela Davis believes that the myth of the black rapist has been created using historical oppression as an explanation. This excuse has been invoked repeatedly to account for the violent behavior in black neighborhoods, for instance. Susan Brownmiller herself contributed to "the contemporary literature on rape" (Brownmiller 178), as Davis puts it. This has been so commonly used to excuse past victims, that people expect former slaves to respond with hatred after having lived in such horrid conditions.[1] I believe that when somebody is expected to be violent or stupid, sometimes that person lowers the standards he or she has of himself or herself and acts accordingly. They see themselves as others see them and maybe they do not want to disappoint. Or, perhaps, one pretends to be stupid or acts violently out of spite.

In Walker's novel, *Meridian* (2004), the protagonist, Meridian Hill, was raised to blame white women for the white men's aggression. The abuse of black women was believed to occur because "white women were considered sexless, contemptible and ridiculous by all" (*Meridian* 109). Black women, by contrast, were voluptuous beings with vast sexual experience. While black women were considered to be erotic, white women were covered in clothes whose symbolical meaning Yasmil Raymond discusses, in *Maladies of Power: A Kara Walker Lexicon* (2009), in connection with Kara Walker's cutpaper silhouettes: "The hoop skirt, a symbol of morality and the quintessential fashion statement of Southern women before the Civil War, is an ever-present motif in Walker's imagery; both mistresses and slave women don such garments not to protect their virtue but to disguise their own repressed desires" (Yasmil 349).

Thus, white women were not as sexless as it was commonly believed. They had their own desires and fantasies but society forced them to hide them. This was considered a sign of superiority. However, this did not mean black women wanted to share their sex life with the entire world. An interesting parallel is drawn in the novel *Meridian* between a black and a white woman. Meridian meets a white woman called Lynne, who marries Truman Held, an old friend and love of Meridian's. The couple goes to the South in order to contribute to the struggle for equal rights. However, Lynne is not generally accepted as an ally as "they did not even see her as a human being, but as some kind of large, mysterious doll" (*Meridian* 146). By "they" I mean both black men and women. If she did not wear a hoop skirt or hold a whip, her purpose around them was blurry. She was as useless as a doll. There is this fascination with the *Other*, (italics mine) and even if Truman and Lynne are trying to bridge this gap between the two races they are soon separated by those surrounding them. They could no longer stand the pressure of the multitude of eyes around them, black and white, forcing them to define their relationship as something abnormal.

Miscegenation is yet to be considered ordinary, especially in the South, and the newlyweds begin seeing themselves as the rest of the people do: strange. What is more, the beginning of their relationship is not a promising one for lack of communication and understanding of each other. The burden of the past and the present weighs hard on their shoulders, and they cannot view themselves as individuals but as

[1] This would also explain the fear inhabiting white people's souls after the freeing of slaves. This is very well represented in the film *The Birth of a Nation*, directed by D. W. Griffith, which was released in 1915. The movie focuses on the Civil War and much more on the period following the war when blacks and whites alike were trying to adapt to the new world, and Southerners and Northerners were attempting to be united once more. It was a time of anarchy and violence. Former slaves (in the movie, white men wearing black faces like in minstrel shows) were behaving like animals and a bit too excited about the right of holding guns. Blacks began a regime of terrorism against the whites, driving them out of their houses, beating them, shooting them, and raping the women. It is no wonder that the film was used as a propaganda instrument to draft white people for the KKK. They were depicted as superheroes were in comics.

two cultures coming together. Lynne married Art, not a man, and Truman married a doll, not a woman. Lynne is fascinated with everything connected to the African American culture: music, dancing, character and so on. Truman, though, perceives her as a thing he can display as a symbol of his conquest, a victory against his oppressors. When Lynne is raped by a black man, her husband tells her that "one of [her] fantasies was being raped by a black man. That was what he reduced everything to" (*Meridian* 164). He thought she dreamt of being punished for the past mistakes of her ancestors. She is blamed for it and the black man faces no accusations for the rape. She seduced him and, like her white ancestors on the plantation, desired a strong and healthy black man while, at the same time, preserving her purity and honor. The loss of any one of them would result in her screaming rape. I believe this meant having your cake and eating it too. The women wanted to obey society and be virtuous but they also desired a healthy sex life. If anyone blamed them of having a sexuality, they simply moved the blame to somebody else. When she confesses her ordeal to Meridian, the African American woman refuses to listen to this story. At this point, Lynne has an epiphany: "I know you're thinking about lynchings and the way whites have always lied about black men raping them. Maybe this wasn't rape. I don't know. I think it was. It felt like it was" (*Meridian* 164). Is it possible African Americans assume that by every black person saved from prison/punishment, one slave is redeemed? There had been so many false rapes and true lynching that it required a reversed situation. But the issue at stake was not whether or not Meridian believed Lynne. She simply and clearly stated that there were certain things which she did not want to know because it would make her rearrange her view on life and perhaps side with Lynne. This in turn would lead to Meridian's being considered an enemy to her own race and cause they were fighting for, i.e. equal rights among races, was above women rights: "For of course it was Tommy Odds who raped her. As he said, it wasn't really rape. She had not screamed once, or even struggled very much. To her, it was worse than rape because she felt circumstances had not permitted her to scream" (*Meridian* 171).

What could be more awful than the feeling that you do not have the right to defend yourself against others and that you deserve to be hurt? It was guilt which stopped Lynne from fighting against the rape:

> There was a moment when she knew she could force him from her. But it was a flash. She lay instead thinking of his feelings, his hardships, of the way he was black and belonged to people who lived without hope; she thought about the loss of his arm. She felt her own guilt. And he entered her and she did not any longer resist but tried instead to think of Tommy Odds as he was when he was her friend—and near the end her arms stole around his neck, and before he left she told him she forgave him and she kissed his slick rounded stump that was the color of baked liver, and he smiled at her from far away, and she did not know him. (*Meridian* 173).

Could it be Lynne thought rape is nothing compared to what Tommy suffered? Or did she want to identify with his pain so that she could claim she also had the experience of a victim? Either way, she was allowing him to feel like a man with rights for once in his life. Afterwards, Tommy Odds considered Lynne a conquered territory and urged other black men to do the same in the name of revenge. In fact, he considered his approach kind as compared to that of the white man who had raped and thrown into the river a nine year old black girl. Nevertheless, his act of rape, though less violent from his perspective, is still an act of war. He believes he is kinder as he shows more mercy to women who have to be their weapons irrevocably. Men are marking their territory through women as they would do through land. It comes as no surprise that America and Africa have been described as women conquered by Europeans and the two representatives of the continents were Pocahontas and Saartje Baartman. That was his definition of rape. Lynne had done nothing to claim she disliked their sexual encounter. The rest of the black men agreed with Tommy because all their lives they associated rape with death and since Lynne was alive, there was no rape. Tommy ordered others to follow him because "Crackers been raping your mamas and sisters for generations and here's your chance to get off on a piece of their goods" (*Meridian* 175). If

a child plays with your toys, you have no choice but to play with his toys and perhaps even break them in order to prove a point. Women have thus been turned into weapons—or objects more precisely—that men used in their race war. The fact that women are used implies that they are not in control of their own lives and have lost their prerogative of being agents/subjects. Truman, though, eventually realized that his wife did not willingly have sex with Tommy: "She ain't been fucking you, she's been atoning for her sins" (*Meridian* 179). As a consequence, Tommy did not make any conquest. She simply gave herself which takes some of the pleasure out of the act seeing that black women did not offer themselves to their masters to atone for everything.

In *Against Our Will: Men, Women and Rape* (1992), Susan Brownmiller reappraises the issue of rape and concludes that men do no evaluate it realistically. On the contrary, they romanticize the image of the rapist and believe it is what women desire in real men: "The myth of the heroic rapist that permeates false notions of masculinity, from the successful seducer to the man who takes 'what he wants when he wants it', is inculcated in young boys from the time they first become aware that being a male means access to certain mysterious rites and privileges, including the right to buy a woman's body" (72).

This is exactly what Tommy Odds does with Lynne. He honestly believes she is exaggerating the facts and lying by depicting them grimly. He tries to demonstrate this to her and convince her that she, in fact, enjoyed every moment of it because of her unambiguous gestures throughout:

> 'Tell us, bitch, what did you do when it started getting good to you?'
> 'It was never good", said Lynne. Then, 'I kissed your arm'.
> 'My stub', he corrected her. 'You hugged me and you kissed my stub. And what else did you do?'
> He was holding her neck in the crook of his elbow, her chin was pointed at the ceiling. He squeezed.
> 'I forgave you', said Lynne (Walker, *Meridian* 174).

This description demonstrates that women no longer seem to be in control of their own bodies and sexuality. Men know better when women feel pleasure or pain. Nonetheless, when Lynne forgave Tommy and even told him so, she positioned herself above him as a god forgiving of his/hers unknowing children. Andrea Dworkin supports Brownmiller's point of view in her work, *Pornography: Men Possessing Women* (1992). According to her, women's body being sexually colonized is a material reality. The reality of "male sexual domination is that women are whores." Therefore, "neither rape nor prostitution is an abuse of the female because in both the female is fulfilling her natural function; that is why rape is absurd and incomprehensible as an abusive phenomenon in the male system […]" (Dworkin 89). Men take control of the women's reproductive and sexual uses of their bodies. This is supported by the fact that Celie's father sells her children. Her right as a mother stops after she gives birth to them. Afterwards she no longer has any say in their future.

Seeing the predominant image Alice Walker creates for black men, it is understandable that other African American writers may disagree. But this is the point of a global, multicultural world. No one person can be credited with holding the *Truth* (italics mine). Everyone is merely presenting their version of reality of which they have a limited amount of knowledge. If understanding and empathy prevailed, then the pieces of the puzzle could fall together and offer answers regarding the present. Drawing on Gerda Lerner, Davis reminds readers of the consequences of stereotyping and generalizations: "The myth of the black rapist of white women is the twin of the myth of the bad black woman—both designed to apologize for and facilitate the continued exploitation of black men and women. Black women perceived this connection very clearly and were early in the forefront of the fight against lynching" (Gerda qtd. in Davis 174).

These stereotypes were also connected to the fertility statues discovered by the Europeans in Africa on the basis of which they drew the conclusion of excessive sexuality. In the case of the men, this sexuality is associated with aggression as well, while the women remain temptresses. Besides Brownmiller, Davis also refers to Jean MacKellar while referring to the perpetuation of the image of the black man as the

rapist: ”Blacks raised in the hard life of the ghetto learn that they can get what they want only by seizing it. Violence is the rule in the game for survival. Women are fair pray: to obtain a woman one subdues her” (MacKellar qtd. in Davis 179).

If one is raised in an environment which promotes violence, one has no choice but to turn to violence as a solution to most problems. Perhaps this thirst for aggression is another way in which black men are said to imitate white men’s behavior in order to have the same power and control over others. Whatever masters wanted, they obtained by taking advantage of their black slaves without having to ask for permission. Black men want to experience this role of the dominating male as they are already familiar with that of the dominated.

In Walker’s novel, *The Third Life of Grange Copeland* (1970), the focus is entirely on the black men’s search for atonement. Grange Copeland desires to escape the pressure of racism, poverty, and despair, by abandoning Georgia for the North. Unfortunately, he also abandons his wife and his son, Brownfield. When he returns, his wife is dead, and his son appears to have issues when prioritizing his values because of his father’s abandonment. Yet Copeland does attempt to undo his mistakes. The writer confessed that it was a very difficult novel for her to write because she had to discuss the violence which exists among black people in the Southern black community at that time, which was mostly due to the fact that they also had to endure a lot of psychological and physical violence. Fortunately for Walker, “people involved in the liberation of black people in the South almost never spoke of expediency, but always of justice, of telling the truth, of standing up and being counted, of fighting for one’s rights, of not letting nobody turn you round” (249). In *The Third Life of Grange Copeland*, Walker tries to explain Grange Copeland’s mistreatment of his family by referring to the hardship he has experienced. Brownfield notices as a little boy the toll the white oppression has on his father. Unable to understand it at that time, after growing up, the son not only deciphers Grange’s behavior but he also emulates it: ”Brownfield was afraid of his father’s silence, and his fear reached its peak when the truck came. For when the truck came his father’s face froze into an unnaturally bland mask, curious and unsettling to see. It was as if his father became a stone or a robot. A grim stillness settled over his eyes and he became an object, a cipher, something that moved in tense jerks if it moved at all” (8).

Brownfield was afraid of this mask because he felt he was losing his father. Moreover, he began fearing white people thinking that one day he would be forced to act like a robot in front of them as well. It is ironic how the writer used these words exactly. Grange behaves like an object as if he has internalized the view whites have of blacks and now only responds to expectations. Nevertheless, Grange seems more likely to create a barrier for the sake of self-preservation by wearing “the mask [which] was as tight and still as if [Brownfield’s] father had coated himself with wax” (9). After a few years, “Brownfield slid down from the truck knowing his face was the mask his father’s had been” (22). He finally turned into his father and, what is sadder, he probably did not realize it. Furthermore, not only does the son create a wall between himself and the rest of the world like his father, but he also assimilates the same approach to women. People said Grange, on top of cheating and never having loved his wife, attempted to convince his wife to sell herself so as to help him escape his debt. Thus, seeing that Brownfield perceived his father as a role model of masculinity, the objectification of women is reproduced and passed down from generation to generation.

However, Brownfield does not see the way his father treats Josie, his secret lover, humanely. He only observes his disrespectful and distant father around his mother. Consequently, Brownfield beats up his wife regularly to make himself feel good: “Every Saturday night he beat her, trying to pin the blame for his failure on her by imprinting it on her face” (55). However, it would be a reminder of his guilt no matter how hard he tried to lash it out on her. It also bothered him that his wife was intellectually superior to him. Brownfield transforms into a different type of Pygmalion as instead of creating perfect beauty, he is destroying it, more precisely “beat[ing] the ugly” into it. He tortures his wife hoping to beat the knowledge

out of her by forcing her to stop speaking standard English: "Only way to treat a nigger woman!" (56). Brownfield is not only aware of the image black men have in the world, which undoubtedly hates, but he also knows how black women are described. Thus, if he responds to expectations, he expects his wife to do the same and resents her for wanting to overstep her boundaries. That is why, like a sculptor with his chisel, he uses his fists to shape the "desired" black woman in a horror Pygmalion version. The son assimilates the identity of his male ancestors, the men who rape and beat their sisters, mothers, wives, and daughters, while others idly stand by and watch evil being done unto the innocent without doing anything about it. Violence is then passed down from one generation to another in a neverending cycle. Perhaps they, African American men, are reminded of times when white men could rape black women in broad daylight and all black men could do was run faster than the women. If they had tried to lift one finger in their defense, they would have definitely been murdered. They did not have the freedom to be aggressive even in self-defense. It was something which they had to repress and after the Proclamation of Emancipation, the repression had been so great, violence spilt everywhere like a volcano. Brownfield cannot relate to any woman in his life. He simply becomes an oppressor of his own family. A painful scene in the novel is when he grudgingly tells his wife: "I ought to make you call me Mister" (77); the line anticipates Albert in *The Color Purple*. Black men lose their individuality and simply become "mister," transforming into their former masters. This is a sad fact as, apparently, black men's idols in life are their former white masters and they now dream of owning slaves even if it means losing wives. As a consequence, Brownfield's three daughters begin fantasizing about their father's death. After their mother's death, they are offered to other male relatives so as to be taken care of. The older ones, Ornette and Daphne, are taken North by Mem's father, while the youngest one, Ruth, is in Copeland's care and thus offers Grange his second chance for atonement. This can also account for the title of the novel. Grange Copeland has the opportunity of living three lives. His first life was by his wife's side; yet he considers Margaret his possession: "If I can never own anything, he had told her, I will have women" (177). Then what are women but objects to be possessed and signs of a man's fortune? No wonder that in Islam God rewards men with 72 virgins after they die. He opted for a second life in the North and, according to him, "he was on his third or fourth and final" (176). Grange believed he had gathered enough wisdom in his lifetimes so as to understand life itself and share it with his loved ones. He now considered himself a wise old man. Eventually, Daphne ends up in a mental institution in the North and, most interestingly, Ornette becomes a "lady of pleasure" (218). That is to say, Ornette became a slave who had to satisfy men's sexual pleasures. Ironically, she was called a lady. Ruth blames her father for this: "You were the one who said Ornette would be a woman of pleasure, a tramp! That's all you used to call her. Just 'tramp'. 'Come here, tramp', you used to say" (218). Just like black men were expected to be violent, she was expected by her father to become a whore. She defined herself through his words and did not fail to rise up to the expectations. Grange's approach to his youngest granddaughter, Ruth, is not in her best interest. She finds herself drawn between two extremes: because of her father, she has been exposed to violence; in order to protect her from that, her grandfather isolates her from the world. Grange fears that a man may abuse her, beat her, or rape her. He wants to ensure her situation and create a heritage for her, which will offer her a better life. However, even if Copeland is trying to help his granddaughter, he is still controlling her body and mind and forcing her to do what he thinks is best for her. She is still a slave, the only difference being that she is obeying a master who does not abuse her physically, but just psychologically.

Conclusions

To conclude, Walker writes in the afterword of *The Third Life of Grange Copeland* that African Americans have become more and more like their oppressors despite the fact that they do not want to admit this. She believes that the blame should no longer fall on past events, and that people should take

responsibility for their own deeds. “The white man’s oppression of me will never excuse my oppression of you, whether you are a man, woman, child, animal or tree, because the self that I prize refuses to be owned by him. Or by anyone” (Walker, *The Third Life* 252). However, in *The Color Purple* and *The Third Life of Grange Copeland* the black men prefer to reproduce the violence they witnessed during slavery or in ghettos. Albert, Grange, and Brownfield understand that by being powerful one is no longer abused and can raise their heads proudly. However, this power is demonstrated through violence and oppression of those who can be oppressed, those who are weaker, in this case, Celie, Ruth, Lynne and other black women. These men choose to be in control of women’s bodies and minds, as Dworkin and Brownmiller affirmed, thus, being in control of their own lives.

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The Game of Double Meanings in Andrea Levy's *Small Island* and *The Long Song*

Abstract: Double-edged phrases, apparent contradictions and subsequent discoveries make up the intricate narrative web of Andrea Levy's novels *Small Island* (2004) and *The Long Song* (2010). This paper aims at identifying some of the narrative techniques meant to generate multiple interpretations of the characters' actions in their search of an identity in a multicultural society. If the story in *Small Island* is told from the viewpoints of four different characters, each of them representative of a different mentality, the single narrator in *The Long Song* is aware of her own position and willing to offer a vivid account of a changing world.

Keywords: monologue, language, point of view, self-discovery, multiple perspective

Introduction

Foregrounding questions of cultural difference and diversity, Andrea Levy's postcolonial novels *Small Island* (2004) and *The Long Song* (2010) display a complex narrative structure meant to create the image of a multicultural society defined by a plurality of voices more or less represented in literary texts. In the two novels, Andrea Levy has employed various narrative techniques in order to make sure that she achieved her writing objective she herself had acknowledged: "Writing fiction is a way of putting back the voices that were left out" (*The Long Song* 410).

Featuring different historical moments, both novels reflect hybridity and cultural polyvalency. On the one hand, *Small Island* has been rightfully considered "a multi-perspectival and polyphonic novel that bounces between different points of view in order to recreate the complex dynamics of fear, desire, suspicion and mutual incomeprehension that characterized crosscultural relations" (Greaney 92) during World War II and its aftermath. On the other hand, *The Long Song* is a story told from the perspective of a single character, a black woman who struggles to survive in Jamaica during the last turbulent years of slavery and the early years of freedom that followed. Andrea Levy has resorted to intricately woven narrative techniques in order to reveal the hidden reasons behind a character's behavior, his social, cultural or political beliefs. This strategy is extremely challenging for the reader who constantly reconsiders his opinions and feelings with respect to the actions of a certain character in the story.

Multiperspectivism Reflecting Post-War Multiculturalism in Andrea Levy's *Small Island* (2004)

The story of *Small Island* is told from the viewpoints of four different characters: the working-class Londoners Bernard and Queenie Bligh and the Jamaican immigrants Gilbert and Hortense Joseph. At first, each of these characters has a strong set of ideas, assumptions and prejudices. Throughout the novel, their attitude towards the world and the others changes to the point of learning from each other.

The style of storytellying relies on the Before/After structure moving alternatively forward and backwards from the present of 1948 to the childhood and future development of the main characters. Told by Queenie in a first person narration, the prologue placed shortly after World War I is revelatory of her future attitude in life. While still at school, she goes to the British Empire Exhibition where she sees an African man for the first time. The paradox the child innocently remarks is that the African man manages to embarrass a white young man with false pretences to civilization. He proves far more civilized than

Graham, the boyfriend of Queenie's servant, Emily. Accordingly, the African man speaks in clear English asking Queenie to shake hands with him, following all the rules of politeness, bowing his head and using politeness formulas such as "It's nice to meet you" (*Small Island* 6). The very important lesson Queenie learns is to make the difference between appearance and essence.

The first two chapters are set in 1948 London and parallel both Gilbert and Hortense's disappointment with each other. They are narrated in the first person for the readers to identify with the characters' feelings and thoughts. The story is simple: Hortense leaves Jamaica to follow her husband Gilbert Joseph to England. Her dreams about having a big house with a bell at the front door are soon shattered by the cruel reality of the one room where Gilbert lives, due to Queenie's benevolence. Hortense's mourning lament leads Gilbert to pure exasperation, since she always seems to revolve around the question "Is this the way the English live?" (*Small Island* 22). Her utopian image of England in general and of London in particular contrasts Gilbert's much more realistic perspective upon life. Their present reactions are a consequence of their experiences in the past. Levy considers that analepsis (retrospection or flashback) represents the appropriate way of understanding their attitude, since this narrative technique "enables a storyteller to fill in background information about characters and events" (Baldick 9). By means of analepsis, Chapters 3-8 are narrated from Hortense's point of view and are dedicated to her life before her arrival to England, whereas Chapters 11-19 are narrated from Gilbert's perspective following his evolution in time. In the case of such a narrative technique, one should keep in mind that characters who are the protagonists of the stories they are telling are more or less reliable narrators. In spite of the fact that they are recounting what they felt or lived at a certain moment of their life, they cannot be totally trusted because of their subjectivity. The greatest advantage of this technique is that the readers have a chance of widening their perspective upon the way different people perceive themselves and the world around them: "[…] the language of the novel is not *a* language, but a medley of styles and voices, and it is this which makes it a supremely democratic, anti-totalitarian literary form, in which no ideological or moral position is immune from challenge and contradiction" (Lodge 129).

Hortense's story is a story of contradictions, indeed. Born out of an illegitimate relationship between Alberta, a Jamaican country girl and Lovell Roberts, a white man, Hortense was brought up in the family of her father's cousin with her maternal grandmother, Miss Jewell, as a servant and her supervisor. Meanwhile, her mother Alberta was to leave Jamaica and take up work in Cuba. The first contradiction is that Hortense is not aware of her unfair position in the Roberts family and the racial prejudices surrounding her life; she is quite happy even if her cousin Michael is allowed to do whatever he pleases, while she receives a lot of household responsibilities. Another contradiction arises when Hortense leaves her government upper school and continues improving herself by assisting with the education of young children at a private school run by Mr. and Mrs. Ryder, a married couple who had sold everything they had in America to set up the school. In spite of their claim to help the poor people, they are not aware that "their school took only the wealthiest, fairest and highest-class children from the district" (*Small Island* 44). Besides, Mr. Ryder is suspected of "spreading more than just his love of learning" (*Small Island* 45) especially when a pretty young woman gives birth to a child looking exactly like him. The most important contradiction is perhaps the one which shatters Hortense's illusionary universe. Her love for her cousin Michael generates a gap between her perception of reality and the truth lying behind Michael and Mrs. Ryder's love affair. Finally understanding the true nature of their relationship, Hortense reveals the profoundness of this contradiction: "It should have been I that was in need of a chaperone … and escape into the embrace of the dependable hurricane" (*Small Island* 55).

A very interesting device skillfully employed by Andrea Levy is the one of narratological hints exquisitely scattered throughout Hortense's story and alluding to something that will happen later on in the story. For example, Hortense's remark that there were plenty of young men who would "rush" (*Small Island* 46) to Mrs. Ryder's assistance is in fact an allusion to a future situation in the story, when she

discovers Michael's love affair with Mrs. Ryder. Their disagreement regarding the place they first met, as well as Mrs. Ryder's embarrassment in Michael's presence are again indications of their forbidden relationship.

As a student at the teacher-training college in Kingston, Hortense watches men going to war and she wonders about the purpose of war. Celia's explanation that fighting into this war means stopping Hitler to bring back slavery is not satisfactory for Hortense, because she senses yet another contradiction: " 'You must understand, if this Hitler man wins this war he will bring back slavery. We will all be in chains again. We will work for no pay'. 'Celia, I work for no pay now', I said, thinking of my worthless class" (*Small Island* 71).

Once again, the pompous style of the letter announcing Hortense that Michael is officially missing in action is in contradiction with the grief that his parents should feel and with her despair and her need to believe that he will be all right and he will finally turn up.

Last but not least, Hortense's hasty marriage to Gilbert goes against her moral attitude in life and against everything that the readers were convinced into believing about her. The fact that she offers to lend him the necessary money to sail to England on condition that he married her and sent for her when he was settled is an unexpected gesture and a result of the lack of opportunity Jamaicans had at the time.

Through time-shift, Chapter 9 becomes a brief intermezzo in the story acquiring the function of portraying the post-war multicultural society of London by means of Queenie's interior monologue. Drawn by their racial prejudices, Queenie's neighbors behave as if blacks are their inferiors. For instance, Blanche Smith runs histerically into her house when Gilbert raises his hat to say her hello, whereas Mr. Todd's sister is outraged when she has to step off the pavement to let two black women pass by her.

In Chapter 10, readers will empathize with Hortense's panic and disgust at the thought of the horrible room Gilbert forced her to live in. The subsequent chapters will reveal Gilbert's struggle in a world dominated by gratuitous absurdity, hatred and lack of understanding. Brought up in a family with nine children, Gilbert is still not prepared for what war has in store for him. A black man whose father was born a Jew, Gilbert is the first to pass through racial prejudices. On the verge of joining the British Royal Air Force, Gilbert's brother Lester utters a memorable phrase: "But when the British Royal Air Force asked him the question, 'Are you of pure English descent?' Lester replied, 'Come take my blood and see'" (*Small Island* 131). Engaged in an open dialogue with his readers, Gilbert asks them to imagine living far from a beloved relation, whom they have never met, but who is so dear a kin, that she is known and cherished as Mother. The oxymoronic contradiction is between the initial picture of this "beautiful woman—refined, mannerly and cultured" (*Small Island* 139) and one's first encounter with her in the position of a "twisted-crooked weary woman," "a stinking cantankerous hag" (*Small Island* 133) who refuses to recognize people. Gilbert admits that he is talking about England, the Mother Country of which he is so disappointed. His ultimate disillusion is that he and other Jamaican RAF volunteers know everything about England, whereas an English soldier would not even know where Jamaica is situated. The message of the novel is that Gilbert's situation is not unique: "Many migrants had previously identified with Britain, and confidently expected a warm welcome to the 'Motherland'. Instead they experienced culture shock resulting from the discrepancy between their expectations and the realities of immigrant life that for many included poverty, poor housing and racism" (Schaefer 120).

In addition, Americans have opted for segregation on the battlefield, even if blacks and whites are fighting on the same side. Gilbert's friendship with Queenie gives birth to picturesque scenes like the ones at the tea-shop or at the cinema. Gilbert refuses to sit in the back rows with the other colored people and generates a real inferno ending up with Arthur Bligh being accidentally shot to death. After demobilization, he is disappointed both by his life in Jamaica and his life in England. His illusionary vision of England is portrayed by his mistake of taking a host of flies for a brooch.

Both Hortense and Gilbert are representatives of individuals belonging simultaneously to more than one culture. They oscillate between the culture of the colonizer and that of the colonized. Consequently, they can no longer have a place to be called home and they constantly struggle to adapt to new circumstances. Once misled into believing they hold a privileged position, they painfully realize that "Local patriotism could be used as a way of strengthening the empire by constructing a British Jamaica, rather than a Jamaica chafing under the pressures of colonialism, and straining to break the hold of a domineering mother" (Moore and Johnson 308). As the director of a major orchestra, Andrea Levy knows when to silence a narrative voice and allow another one to take the major lead with the purpose of proving the relativity of truth and the high degree of subjectivity inherent in the way people perceive things in general. Preserving symmetry and equilibrium, Chapters 20-22 as well as Chapters 30-34 follow Hortense and Gilbert in 1948 London, Chapters 23-29 keep track of Queenie's story and Chapters 35-45 describe what happened to Bernard Bligh during his time on the battlefield.

Tired of her life as a butcher's daughter, Queenie sees Bernard Bligh's marriage proposal as an opportunity to start a new life in London. Her proud and indifferent attitude towards the others radically changes during the war and she ends up working at a rest centre and helping people who lost their homes. Unfortunately, she despises her husband who is unable to show his feelings for her. In order to impress her, Bernard takes the decision to volunteer for RAF, a decision that will change both of their lives. Bernard's insecurity is accentuated by the war experiences he passes through, hence his determination to evacuate the black tenants his wife has allowed to stay in their house during his prolonged absence. At this stage in the story the war changes her for the better while his transformation is for the worse.

With a much more mature perspective upon the world, the characters in *Small Island* take turns in providing an ending to their story. Chapters 46-59 disclose Queenie's affair with Michael Roberts and her secret pregnancy. Bernard is the character who proves that he has changed the most, because he is willing to accept the baby and raise him as his own. On the other hand, Queenie is far more realistic and understands that the child would be an outcast all his life, therefore she asks Hortense and Gilbert to take the baby and raise him as if he were their own. The colonized teach the colonizers a lesson they will never forget: cultural boundaries and racial prejudices fade away in front of love, courage and humanity.

In search of a home and of their own identity, the narrators in *Small Island* gradually unravel the meanings of the title of this wonderful novel. Gilbert's initial view of Jamaica is that it is "one of the largest" islands in the Carribean and Jamaicans are "sophisticated men of the world" (*Small Island* 131), but the post-war experience teaches him that "we Jamaicans are all small islanders too" (*Small Island* 196). After the war, Bernard himself changes his perception about his own country: "England had shrunk. It was smaller than the place I'd left" (*Small Island* 424). In one of the novel's double-edged phrases, Hortense mentions her renewed opinion about England: "I have found that this is a very cold country" (*Small Island* 466). At the end of the novel, Hortense admits the fact that she would have never dreamed "England would be like this" and she would have never imagined "something so preposterous of this Mother Country" as "a white Englishwoman kneeling before me yearning for me to take her black child" (*Small Island* 523).

The (Un)Reliability of the Narrator in Andrea Levy's *The Long Song* (2010)

The narrative structure of Andrea Levy's more recent novel *The Long Song* preserves relativization as a narrative technique meant to question the supremacy of a single perspective upon the world. The novel's foreword and afterword ensure its circularity and provide the narrative frame for the story told by Thomas Kinsman's mother. A publisher and editor, Thomas Kinsman addresses his future readers directly warning them that the story they are going to hear is the story of his mother, a story which "was born of a craving" (*The Long Song* 1) to make it known to his son and to the rest of the world. He admits that his mother's story would be a "lasting legacy" (*The Long Song* 4) and he denies responsibility for some of the scenes

she refuses to change. Here Levy employs the traditional narrative motif of the found manuscript which a character other than its author decides it is worth publishing. The story itself seems to acquire an independent will, since it has been initially planned "to be accommodated within the limited size and pages of a pamphlet or chapbook" (*The Long Song* 4) and has grown to become a lot more.

Organized upon five parts with unevenly distributed chapters, Andrea Levy's novel has an elaborate narrative structure. Chapter 1 is at first misleading because it starts *in medias res* with a short paragraph told in the third person and referring to Tam Dewar's abuse upon Kitty. The rest of the chapter borrows the voice of Thomas's mother, who speaks in the first person and tells her readers about her son's warning that the previous paragraph would be "too indelicate a commencement of a tale" (*The Long Song* 7). In *Small Island* there are multiple intradiegetic-homodiegetic narrators or narrators in the second degree who tell their own stories (Genette 248). In *The Long Song* things are more complicated, since there is only one narrator in the second degree who tells her own story. Apparently, she is absent from her story because she tells it in the third person as if the first-person narrator identifying herself as Thomas's mother would not be one and the same with July, the protagonist of the third-person narration. The readers understand the fact that Thomas's mother is in fact July in the story, even if she avoids identifying herself with July, under the pretext that her sufferings would be too much for her to bear.

The question of the narrator's (un)reliability arises at every step in the novel. Thomas's mother belongs to the category of "self-conscious narrators, aware of themselves as writers" (Booth 316). In spite of the fact that she is aware of the artifices of fiction his son urges her to resort to, sometimes she acts as a narrator who is "confused by the story he is telling and the reader is obliged to treat his narrative with caution" (Milligan 101). For example, Chapter 2 is entirely dedicated to July's birth. The narration is in the third person with a brief interlude in the first person belonging to Thomas's mother. The first part of the chapter relates how July is born upon a cane piece in the middle of the fields without Kitty even being aware that she has delivered a baby. Moreover, when she realizes what has happened, she takes the baby on her back and continues working. The image is picturesque and majestic, suggesting a complete abandon of the self and a unity with nature. The first person paragraph denies the previous version of July's birth and assures the reader that what will happen next is the true story thus shattering the narrator's credibility. Resuming as a third person narrative, the story provides the details of July's birth in her mother's dwelling hut. Kitty is helped by Rose, another slave on the plantation, to deliver the baby into the world. What is more, Rose protects her from the fury of Tom Dewar, the child's father who comes in a rage into the hut, screams at Kitty and wants to strike her because she has made so much noise that he and his sister cannot have dinner. His gestures are an illustration of the colonizers' attitude towards the colonized.

The voice of Thomas's mother is again heard in Chapter 4, when she understands that words may have much more power than a fist or a whip. She notifies her readers that she is going to change the scene in her story and "fly this tale a few years hence" (*The Long Song* 26). The definite ellipsis in the text covers a period of time of nine years during which July has grown by the side of her mother. Once again, the first-person narrator intervenes in Chapter 8, apologizing to the reader for insisting too much upon the description of the whites' actions on Amity plantation in 1831. The change of focus on what happens to the Black servants in the kitchen reflects Levy's determination to endow slaves with a voice of their own.

In the same way, in Chapter 9, Thomas's mother complains that her son scolds her for not providing more historical details about the firing of plantations or about Sam Sharpe, the leader of the rebellion. Dismissing his son's pretenses, his mother informs the reader she will only account the things she has witnessed in a generous plea for authenticity.

In the middle of her story, in Chapter 17, Thomas's mother is ready to give up her story because it has become too painful. However, her son wants to know what happened to the son whom she abandoned at the door of a Baptist minister's manse. Consequently, she tells him that she has taken the decision to

abandon Nimrod's son with the hope that the English preacher would take good care of him. A chapter later, Thomas convinces his mother to continue her story. Leaving the readers wondering about her reliability, she admits that July is not actually present during the scene with the symbolic burial of slavery, as she has previously claimed in Chapter 16.

Finally, part 5 portrays the indecision of Thomas's mother, who feels she has a writer's power to change the ending of the novel. In Chapter 34, she wants to provide a happy ending for July's story, but Thomas demands her to write the truth. As a result, in Chapter 35 the readers follow a nearly starved July into a courtroom where her first encounter with her son Thomas takes place. Even now, Thomas's mother resents describing all her suffering and prefers to think of the happy moments she has spent with her son and her family. Throughout the entire novel, Thomas acts as an implied reader constantly giving feedback regarding the effects of the story upon its potential readers.

Looking at the story from a different angle, the third person narrative revolves not only around July's life but also around the life of the twenty-three year-old Caroline Mortimer, the sister of Mr. John Howarth, the master of the Amity plantation. The circumstances of the lives of the two women could not be more different, yet their situation becomes similar by the end of the novel when Caroline takes revenge upon July for her love affair with her husband.

In a novel about slavery, Andrea Levy manages to bring 19th century Jamaica to life evoking the scene and atmosphere of the time, both through the eyes of a slave woman and of a white woman who is from the very beginning fascinated by the life of her slaves. For example, her sister-in-law Agnes teaches her that she should be tough in her relationship with the slaves and she gives the example of a young slave called Molly whom she punches in her face for tying her shoe too tight. What is more, it is due to Caroline's whim that July is taken from her mother in order to become her companion.

In Chapter 5, the reader follows Kitty peering through a window of the great house with the hope of seeing her daughter. Double-edged phrases ironically pinpoint to the landlady's cruelty, since she has forcefully snatched a baby from her mother's arms: "she would wait—staring in upon a room so sublime that she dared not take a breath for fear the air would prove too noble for her" (*The Long Song* 49).

July leaves on the plantation together with other slaves: Godfrey, the headman; Hannah, the cook; two other chamber girls, Molly and Patience or Byron, one of Godfrey's houseboys. She serves Caroline as her maid and is never actually whipped for her mistakes, as it happens on other plantations. The fact that she has not been whipped does not mean that she is not punished in a number of other ways, such as being struck sharply upon the top of the head with a shoe or being slapped in her face. July remembers her first days with Caroline when she is desperately longing and crying for her mother and is forced to lie still in her mistress's room and learn how to sew. In spite of her repeated attempts to run away, she is never sent back home to her mother.

Levy tracks down the slaves' subtle means of mocking their masters' falsity and prejudices. Tired of all the fuss over the Christmas dinner, Godfrey brings July a bed sheet to lay on the table instead of a fine quality linen as Caroline requested. July is at first surprised that he would not know the difference between the two, but soon she realizes it is his means of revenge against their mistress: "[…] she began to smile, for she scented Godfrey's mischief. 'Miss July, is that a bed sheet you be holding?' he asked once more. 'No, Mr. Godfrey, it be a fine tablecloth', July replied. 'Then go put it 'pon the table', Godfrey told her […]" (Levy, *The Long Song* 82).

On the same wavelength, in Chapter 10, readers see July apparently trying to calm down Caroline Mortimer, left alone in the great house with only her company of house servants. Implicitly, July's words are meant to scare her mistress even more: "'No be frettin', missus', July replied, 'for you is alone with no white people near to calm you – no massa, no friend, no bakkra – for no nigger gon' come near, missus, when me two fists is raised so' " (Levy, *The Long Song* 106). Caroline's despair raises by the minute and a nigger's arrival is not meant to reassure her. Pretending she wants to protect her, July offers to go find out

the news the nigger has brought and meanwhile locks her missus into the room. The implication is that for once Caroline would feel as trapped as July always feels with the amendment that July promises: "Then me soon come back and set you free" (*The Long Song* 107).

Unfortunately, the slaves on the plantation are denied the freedom July promises to Caroline. Nimrod's sad story is an example in this respect. He is a Negro who has bought his freedom and is now insisting on being called Nimrod Freeman. He deserves his freedom but freedom is only temporary for him. Nimrod masters the art of storytelling and has the necessary skills to increase the suspense of the story of the slaves' rebellion he is recounting to the curious house servants gathered around him. He owes Caroline Mortimer his tragic end. Afraid of losing everything she possesses if it were proved that her brother has taken his own life, Caroline falsely swears that she saw Nimrod shooting her brother. In a frenzy of violent actions, Tam Dewar kills innocent Nimrod to cover the whites' cowardice and misbehavior.

The novelty of Levy's story is that she depicts the beginning of the slaves' reactions against their masters' oppressive acts. These reactions range from verbal irony to physical outbursts of violence. To Nimrod's suggestion that the mutinous slaves might attack their mistress, Godfrey replies: "If they come for the missus, they can have her" (*The Long Song* 116). Moreover, he defies her and makes her kneel in front of him when she wants to strike him, he forces her to repeat July's real name and he refuses to take July with them. The parody July and Nimrod play in the mistress's absence is meant to highlight the mistreatment July has to put up with daily from the part of her mistress. In response to the colonizers' brutality, single-handed Kitty protects her daughter by killing her oppressor who is in fact July's own father.

Under the circumstances, the colonizers themselves start feeling insecure. The narrator reveals the atrocities John Howarth has witnessed since he left his plantation and implies that these must be the reasons behind his decision to take his own life. Disgusted by the nine white men dressed in women clothes who torture a Baptist priest in front of his wife and children, John Howarth has started questioning God and everything he has ever known. Besides being symbolic for the death of many other innocent slaves, Kitty's hanging represents another illustration of the colonizers' attempt to intimidate the colonized, whose fury they have started experiencing more and more.

There are two more interesting characters in the novel: the English preacher James Kinsman and the overseer Robert Goodwin. The Baptist minister does not love Thomas as his son, although he treats him well; what he actually intends is to prove that education can have a remarkable effect upon a Negro. When he leaves Jamaica for England, he takes Thomas with him as an exponent of the success of his Christian mission. Even if hypocrisy guides Kinsman's actions, he manages to help Thomas become a successful man.

On the other hand, Chapter 20 follows the arrival of the overseer Robert Goodwin at the great house at Amity. Apparently, he is happy that slavery has ended. The son of a clergyman, he intends to show kindness to the Negroes on the plantation. In his opinion, they will work harder for their masters now that they are free because this is their free will, nobody forces them anymore. He even delivers a speech telling the former slaves that the houses they live in and the land they work do not belong to them, but to their mistress. If they choose to stay on the plantation, they will keep their houses and even receive some payment for their work. His speech stirs the Negroes' anger once more. In fact a coward who is afraid of his father as well as of the cockroaches and the former slaves on the plantation, he misleads July into believing that he loves her. Accordingly, Chapter 24 consists of a short paragraph addressing the reader who has to be aware that Mr. Goodwin's behavior "is not the way white men usually behaved upon this Caribbean island" (*The Long Song* 265). When he asks Caroline to marry him in order to be closer to July, his true nature is revealed. His sordid love affair with Miss July going on under Caroline's eyes in the damp little room under the house is another proof of his mischievous behavior. The image of Mr. Goodwin in Chapter 31 resembles the one of a Negro (for whom Caroline mistakes him) because of the blackness of his heart. Deserted by his Negroes, Goodwin rejects July as well. The fact that he finally takes away Emily, his daughter with July, and goes to England with Caroline, is yet another example of his lack of humanity.

Conclusions

Both *Small Island* and *The Long Song* reflect voices which have previously not been or they have been too transiently present in literary texts. The cultural clash is accurately described, no matter if the story unfolds during World War II and its aftermath or in 19th-century Jamaica.

The intricately woven narrative techniques are part of a carefully planned writing strategy, whose purpose is either to reveal the consequences of post-war multiculturalism, or to denounce the atrocities of slavery and to retrieve the Caribbean their cultural heritage.

According to Murdoch, "*Small Island* is clearly located in a West Indian literary tradition that examines the consequences of Caribbean migration to the Mother Country and that encompasses such works as Jean Rhys's *Voyage in the Dark* and Samuel Selvon's *The Lonely Londoners*" (80). Multiperspectivism helps the readers of *Small Island* not only understand the characters' reactions but also grasp the meaning of their future evolution: "while Levy's novel leaves us in no doubt about the racism and ignorant hostility that greeted West Indian immigrants in many quarters of postwar Britain, *Small Island* also has a strain of positive and even utopian thinking about the possibility of a multicultural society that might rise from the rubble of a blitzed wartime nation" (Greaney 93). From this point of view, *Small Island* is comparable to *White Teeth* (2000), a novel belonging to Zadie Smith, another writer of Jamaican origins who has dealt with issues of gender, race, religion or identity in a post-war heterogeneous London society.

The Before/After structure of the novel moves the story alternatively forward and backwards in time and is based on a set of contradictions which are part of the narrative strategy and offer the characters and the readers the necessary data to distinguish between appearance and essence. In spite of their subjectivity, the four narrators create the image of a plausible fictional world reconstructing war and post-war experience. The difficulty of Levy's enterprise is that she has two different geographical spaces to deal with: "not only a different (yet still hostile London), but also the absent, yet paradoxically always-present country of their parents' origin" (203).

Despite its circularity and the narrative frame provided by the novel's foreword and afterword, *The Long Song* displays an elaborate narrative structure with a first person narrator disguising herself under a third person narrative. In fact, Levy alludes to the Caribbean tradition of the Taino people, the original inhabitants of Jamaica. They used to pass on their oral history through cyclical songs that end up where they began and then just start again. Self-conscious of the artistic act that she performs, the narrator in this novel masters the art of storytelling in a way which is similar to that of the old bards whose words could skillfully maintain and increase their listeners' attention.

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Romanian Literature in the Context of the Roma Integration Decade: Ioan Budai-Deleanu's Ţiganiada—Cantos I and II

Abstract: A comic-heroic poem, *Ţiganiada* (*The Gypsiad*) was written by Transylvanian Ioan Budai-Deleanu first in 1800, then in 1812, but published only in 1875. Quite a complex work, it was interpreted in many different ways, from the standardized version of Gypsy caricature to a mixture of Greek and Roman literature, Italian and Spanish Renaissance (Romanian Don Quijote), Deism, comedy of literary works, harsh satire of all world vices, to didactic literature, Romanian folklore, and Enlightenment ideas of liberty and equality. The present study will see the poem as allegory and as a parody of war and will try to define 'literary blackness' or 'literary Gypsyness' as opposed to 'literary whiteness' or 'literary Romanianness' in the first two Cantos of the poem, by applying the theories of Toni Morrison (1992), Louise Anne Keating (1995) and Martin Favor (1999). The two Cantos will also be compared with some famous American movies/TV series: *M*A*S*H*, *Love and Death* and *Forest Gump*. My thesis is that Ioan Budai-Deleanu does not moke Gypsies as such, he rather sees them as funny human beings, and uses them to laugh at Romanians and, mostly, I would argue, at those people fond of making war.

Keywords: Țiganiada, Gypsy, literary whiteness, literary blackness, parody, war, Romanianness

Introduction: The Cultural and Political Context: 'Școala Ardeleană' ('The Transylvanian School')[2]

For most students of Romanian (literary) history, modernization in the Romanian Principalities usually means France's powerful influence on Țara Românească and Moldavia, during the 19th century. Much less analyzed by critics, the previous influence of the Catholic Austrian Enlightenment in Transylvania, in the 18th century, gave birth to an intellectual manifestation called 'Școala Ardeleană' ('The Transylvanian School').

According to Ioan Chindriș, the leading researcher in this area, in his 2001 and 2007 books, respectively, *Cultură și societate în contextul Școlii Ardelene* (*Culture and Society in the Context of the 'Transylvanian School'*) and *Unirea cu Roma și Școala Ardeleană* (*The Union with Rome and the 'Transylvanian School'*), the 17th century meant superstition and illiteracy for the Orthodox Romanians dominated by Calvinist Hungarians and Lutheran Saxons, turning this 'School' into a political, religious, educational and cultural movement.

Thus, politically speaking, we have *Supplex Libellum Valachorum* (The Petition of Transylvanian Wallachians - 1791), which argued for Romanians' Latinity and continuity in Transylvania, emphasized the important political personalities and educated figures they had produced, blamed the Calvinist Reform and the imposed Hungarization for their current decline, and, as a conclusion, asked for equality with the other nations in the Austrian-Hungarian Empire. Their petition was, unfortunately, rejected.

Religiously speaking, the Union with Rome meant the modernization of the Church and its allignment with the "European civilized religions" (Chindriș, *Cultură* 230), and the maintainance of the Oriental Church[3] rituals plus a whole series of religious books and the publication of the Catechism paid by the

[2] All translations in this paper are mine

[3] They were and are called today 'Greek-Catholics'

Cardinal. This leads us to the educational side of this 'School,' which was offered to all religions and ethnicities. It began with twelve students, three of whom were then sent to Rome with scholarships, like in a sort of American-type of expansion in Nicolae Iorga's view,[4] or like a friendly dialogue instead of subjection, in Ioan Chindriș's view.

As a mandatory curriculum, they studied Languages, Sciences, and Theology, in Transylvania, and Philosophy, Politics, Natural History, Mathematics, History, Geography, Aesthetics, Philology and how to argue and criticize, at the Propaganda Fide College in Rome and the two Austrian Pázmáneum University and the St. Barbara College.

Catholic influence, as Caius Dobrescu argues in his "Budai-Deleanu și proiectul european" [Budai-Deleanu and the European Project] (2009), also meant Jesuit influence, which in its turn opposed Protestantism in two different ways: by austerity and rigor, promoting the renaissance of ascetic practices, while on the other hand, it offered the possibility of living a complete and happy earthly life, without compromising the salvation of one's soul, the program adopted by the 'Transylvanian School' and which will be reflected in its major poem: *Țiganiada.*[5]

Ioan Budai-Deleanu: Life and Work

Romanian for the Romanians and Roma for the Roma,[6] Ioan Budai-Deleanu was born on the 6th of January, 1760, in Cigmău, in the family of a Greek-Catholic archbishop Solomon Budai and died at Lemberg in 1820. His primary school was in his native village, then he went to Blaj to study at the Greek-Catholic seminary. From this, he was sent to Vienna, to the Faculty of Philosophy—from which he also received his PHD,—and to the St. Barbara College, also in Austria, to study Theology. He was interested in Philology, Magic, Medicine, Law, History, Philosophy, Politics, Theology, Chemistry and Mathematics. He loved Arts and was a man of Letters. He spoke French, German, Italian, Latin, Hungarian, Polish. He loved music. He saw the Bible as both historical source and literary work and he went deeply into the study of classic languages. He became a psalm singer at the Greek-Catholic Church St. Barbara on the 1st of February, 1785. Then he received a job at the Official Court in Lemberg (Lvov) in Galitia in 1787, where he worked intensely as a translator of juridical documents. He wrote both history and poetry. He finished the first version of *Țiganiada* in 1800, and its second version in 1812, but did not publish any of them. The first

[4] *Sate și preoți din Ardeal* (1902): "Catholics made Romanians see the beginning of an era of freedom and light" (qtd. in Chindriș *Cultură* 230)

[5] Full title: *Țiganiada sau tabăra țiganilor. Poem eroi cómico-satiríc alcătuit în doaosprăzece cântece. De Leonáchi Dianéu. Îmbogățit cu multe însămnări și luări aminte critece, filosofice, istorice, filologhice și gramatece, de cătră Mitru Perea ș-alții mai mulți, în anul 1800* [*Gypsiad or the Gypsy's Camp. A Heroic-Comic-Satirical Poem Made of Twelve Cantos. By Leonáchi Dianéu. Enriched with Lots of Notings and Critical, Philosophical, Historical, Philological and Grammatical Observations, by Mitru Perea and Several Others, in the Year 1800*].

[6] Current debate: Romanians have always seen Ioan Budai-Deleanu as a Romanian, which is also my own view, while today's Roma intellectuals see him as a Roma writer, grounding their arguments on his "Epistolie închinătoare: cătră Mitru Perea, vestit cântăreţ!" ("Letter to Bow: to Mitru Perea, Famous Singer") (where he defines himself and Mitru Perea—the anagrammed name of Petru Maior—as Gypsies) instead of historical facts. Romanian critics, on the other hand, consider this "Letter" a mere figure of speech (Ioan Chindriș, Niculina Iacob), an invented biography, copied from Cervantes: soldier, hostage, mutilated and himself a master in references to manuscripts and his own work—the Renaissance idea of attributing the narrated facts to alleged real and historical sources, its end parodies the projects of the 'Transylvanian School' of evoking the national past faithfully (Nicolae Manolescu), a less solemn attitude, a more humane one, than was the case with the classic norm, imaginary letter to Mitru Perea, inspired by Tassoni (Cornel Regman), a fake map, commentators mistook the narrator for the author, there is no proof that the introductory texts were written before the verses (Marius Chivu); Budai-Deleanu invents an imaginary biography (Şerban Cioculescu), et cetera.

version was edited by Theodor Codrescu in *Buciumul Român* only in 1876-1877. The second, by Gheorghe Cardaș in 1925 and 1928.

As we can notice, Ioan Budai-Deleanu was contemporary with some exceptional events, which are reflected in *Țiganiada*, the *European Declaration of Human Rights* (1785) among them, according to Valeriu Rusu.

As a writer, critics notice, he was influenced by Homer, Virgil, Tasso, Tassoni, Ariosto, Cervantes, the French Enlightenment (Voltaire). As a scholar, he argued for secularization and 'decharming' and supported the Enlightenment, defined as reason, cosmopolitan federalism, and legitimacy for all ethnicities, in a word, Josephinism.

He perceived the emperor as lawfully elected by his people, instead of the Lord's anointed. Thus, for him, society had to be ruled through laws, as a contract: "The mutual agreement between the people who makes this country and the lawful prince who enforces the law" (Chindriș and Iacob 35). He was an expert in law and politics and "the only one from the 'Transylvanian School' who put religion on the same footing with all the other themes treated in comic key, or even in a biting aqua fortis" (Chindriș and Iacob 35).

Synopsis of the Poem

Briefly speaking, we have two parallel plans: Vlad the Impaler's request for the Gypsies to organize themselves in an army and help Romanians fight the Turks, with the promise that he will reward them with freedom (as opposed to slavery), lands and houses, so they turn into normal peasants just like Romanians. Gypsies'fight among them and their journey from one village to another, all with symbolic names, as well as their imagined fight against the Turks, will be parallel with Romanians' real fight and will be full of comic adventures and stories in the story; the final defeat of Romanians and Gypsies will also be parallelled.

Previous Interpretations and Current Methodological Approach

Most of the critics see this poem as a meditation on the human condition,[7] as a political pamphlet where Gypsies stand for the Romanians,[8] and as a comedy, a comedy of literature mostly.[9]

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[7] See Dumitru Vlăduț ["Proprietate, bunuri și integrare în opera literară a lui Ioan Budai-Deleanu." *Revistatransilvania.ro*], Georgeta Antonescu, Ion Istrate, Ioana Em. Petrescu, Cornel Regman, Daniela Filip, Daniela Petroșel, Mariana Istrate [*Ion Budai- Deleanu - 250. Țiganiada azi*. Ed. Irina Petraș. Cluj-Napoca: Casa Cărții de Știință, 2010] and Eugen Simion ["'Țiganiada': O scriere carnavalescă (I), (II), (III)." *Cultura*. 1 Sept. 2011]—the effort of building and organizing a society; critique of the major human faults; history as an ocean of blood from which Gypsies are trying to escape; the failed ambitions towards social harmony; life is a journey; being ironic with the hole world; allegory.

[8] See Dumitru Vlăduț ["Proprietate, bunuri și integrare în opera literară a lui Ioan Budai-Deleanu." *Revistatransilvania.ro*], Ioan Chindriș and Niculina Iacob [*Ioan Budai-Deleanu în mărturii antologice*. Cluj-Napoca: Napoca Star, 2012], Marta Petreu, D. Popovici, Cornel Regman, Daniela Filip, Mariana Istrate, Ion Pop-Curșeu, George Călinescu, Ovidiu Pecican and Marius Chivu [*Ion Budai- Deleanu - 250. Țiganiada azi*. Ed. Irina Petraș. Cluj-Napoca: Casa Cărții de Știință, 2010]—argue about choosing the form of government according to the specifics of one's own people and historical level of development; cosmpolitanism; the natural rights doctrine; the Parliament; question Enlightenment and write a 'Romaniada,' sarcastic book about Romanians; attack the problems of the time and the medieval institutions; Romanians and Gypsies have a similar mythology; satire hidden under the name of an exotic people; patriotic pamphlet disguised in a fable.

[9] See Nicolae Manolescu, Ion Urcan, Iulian Boldea, D. Popovici, Cornel Regman, Daniela Petroșel, Ion Pop-Curșeu, Ovidiu Pecican [*Ion Budai- Deleanu - 250. Țiganiada azi*. Ed. Irina Petraș. Cluj-Napoca: Casa Cărții de Știință, 2010], Clara Mărgineanu ["Țiganiada, o luptă tragică, zguduită de râs." *Jurnalul Național.* 2011] and Adrian Popescu ["Precursorii spiritului modern (1)." *Ramuri 2010*]—combine fiction and its own critique; turn the chivalrous universe upside-down; ridicule the clergy, the nobility, the scientific technique and the honesty of the Enlightened writings;

The present study analyzes only the first two Cantos of *Țiganiada* as an allegory of the Romanian people and of people in general, following the definition from the *Dictionary of the History of Ideas*, quoting Isidore of Seville in the 17th century: "in saying one thing a person conveys or understands something else" (Fletcher 42) and as a parody of war.

Therefore, I will mainly follow African American Toni Morisson's concepts of 'literary whiteness' and 'literary blackness' as they are defined in her *Playing in the Dark: Whiteness and the Literary Imagination* (1992), and as later developed by Anne Louise Keating in "Interrogating Whiteness," (De)Constructing Race (1995) and Martin Favor's 1999 *Authentic Blackness*: *The Folk in The New Negro Renaissance*.

Analysis

As I have just mentioned, one of the main purposes of this study is to try and define 'literary blackness' or, perhaps, 'literary Gypsyness,' as opposed to, or, as a parallel to, 'literary whiteness,' or, perhaps, 'literary Romanianess,' in Ioan Budai-Deleanu's first two Cantos.

Besides the already discussed context of the 'Transylvanian School,' we still have to talk about the image Gypsies had in the Romanian and the Western and Eastern-European imaginary, from the Middle Ages to the end of the 18th century, when the poem was written.

From the Romanian perspective, all we can talk about before, or during the poet's time is not literature, but folklore, which he also declares as his main Romanian source of inspiration. So, which was Gypsies' image in the Romanian mind? They were stupid, thieves, lazy and hungry,[10] a perfect match for a black in Ann Louise Keating's view, for instance. They were muzicians,[11] fortune-tellers, cowards,[12] cooks, they "killed twelve dragons,"[13] they "hammered well," they "killed a sow with [his] sledge" and they were poets by inclination.[14] And there are examples of proverbs with Gypsies: "to get drawned as the Gypsy when/before reaching the shore" (or "to lose by a neck"); "He doesn't know what the suffron is/ as the Gypsy doesn't know what the sofa is"; "From a Gypsy mare, (you cannot make) a noble horse!"[15]

Negative was their image in Europe, since the Middle Ages. Their skin was considered anti-Christian, their culture and life-style were unnaceptable. Thus, even if not enslaved there, they were rejected by the Church, restricted to their tents by trade guilds, or they were extra-charged. Laws were given against them in England, Sweden, Finland, France, Holland, Denmark, Switzerland, where "Gypsy hunts" were fashionable in the 16th century, in Hungary, Moravia, Bohemia, Spain and Norway, where they also had one ear cut and were sterilized.[16]

In this national and international cultural, legislative and folkloric context, Ioan Budai-Deleanu starts by defining 'literary Gypsiness' with a rather negative, stereotypical image, an 'acting Gypsy,' or 'acting black,' as Ann Louise Keating or Martin Favor would have it. They are "brave" (Deleanu 44), but they "quarrel" (Deleanu 44), they cannot stand working together. They are "bastard crowds" (Deleanu 46) and look like "crows" (Deleanu 46), an association also explainable through the Romanian folklore. According to Simeon Florea Marian, in his 1883 *Ornitologia populară română*:[17]

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moke magic, witchcraft and the supernatural; moke the bookish, the intertextuality and the scholarly subject, carnivalesque fantasy; parody of the divine intervention.

[10] Gh. D. Speranzia: *Anecdote populare* (1892); Gheorghe I Tăzlănanu: *Comoarea neamului. Snoave și basme* (1943); Dr. M. Gaster *Literatura populară* (1883)

[11] Ion Cazan: *Literatura populara* (1947); Grigore Tocilescu: *Materialuri folcloristice* (1981)

[12] Ion Cazan: *Literatura populara* (1947)

[13] Mihai Eminescu: *Opere complete – I – Literatura populară* (1902)

[14] Grigore Tocilescu și Christea Țapu: *Materialuri folcloristice* (1981); Grigore Tocilescu: *Materialuri folcloristice*

[15] "Te îneci ca ţiganul la mal," "Nu ştie ce e şofranu/ ca ţiganu divanu," "Din iapă ţigănească, cal boieresc!"

[16] See *Gypsies: A Persecuted Race*, William A Duna - 1985

[17] *Romanian Folkloric Ornithology*

> Romanians often call the black people 'crow'… But they mostly call Gypsies by this name, because the pellicle on their cheek is as dark as the feathers of the raven, then because, as the crows are very brazen and bold, that you drive them away on the left and they come back from the right side, Gypsies do the same, no matter how far you drive them away from your home, and no matter how much you would try to get rid of them, they still jump down your throat and ask you for the moon. (32)

And:

> Romanians have also invented a lot of anecdots, a lot of funny stories, where they say Gypsies don't even want to say the name of these birds so as not to call themselves names and make fun of themselves (33).

In *Ţiganiada*, they are also "scoundrel" (48), but they are holding a council, they are deliberating "in pleasant ways" (48) how to give up their traditional life-style, perceived, as we have seen, as contrary to the established norm in both mainstream Romania and Europe, and turn into organized people, just like Romanians (although the poet is Transylvanian, the action takes place in 15th century Ţara Românească). That is, they are 'acting white,' or Romanianlike, in response to Romanian-Muntenian ruler Vlad the Impaller's decision to make them help him fight the Turks, as soldiers, and to his promise-reward to free them from slavery and give them lands. 'Acting white/Romanian' or aspiring to become white/Romanian is probably why they start their journey to the battlefront from Alba, i.e "The White," which is, at least theoretically speaking, not their skin color, but that of Romanians.

Stereotypically speaking, they are "impatient" (56), like "any stupid people" (56) and, even if they express their opinions each at his turn, nothing can actually be decided. They sleep like "frogs in a pool" (61), one above the other, in "small black tents" (61). This unpleasant image is actually meant to support a first piece of advice given by the poet to the Romanian people:

> …whose grandsons are now covered
> with disgrace
> in our country; and we will share their
> fate in others'view,
> if we do not care for our own country (63).

They are nomads, they are the lowest of the low, they are mostly naked, they beg and steal. They are thus, from the first Canto, the prototype of the anti-hero in this heroic poem. Still, Vlad Vodă, the 'true' hero, needs them, or at least he pretends to, to help his army in a battle. This might be seen, in my view, as a literary subvertion of a typical eroic poem; or as the need of the white/master of his servant/slave in order to define himself as the better character, just like in the American literature. And/or, as a third option, as a parody to a war in general, an aspect I will further analyze. Thus, he calls them "brave-Egyptian remains" (71), pharaoes, heroes, "proud Gypsy colony" (71) and advices them to advance to the status of Romanian peasants, a clear echo of Maria Tereza's policies of sedentarizing Gypsies and, of course, again, the accepted standard of whiteness /Romanianness/civilization.

From now on, Gypsies are divided into groups, according to their skills and crafts. The stereotypical division and description are enriched by the original idea of turning groups into 'regiments,' with weapons, flags and musical instruments and make them parade in front of Vlad Vodă, a complete caricature of real armies. It is also a kind of catalogue of names and descriptions in the spirit of the traditional epic poems.

They are sieve makers and house servants, led by Goleman, with pitch forks and tent poles with iron at their top, with a "white-taled foal leather caught on a pole" (62) plus red spots on the leather and the wooden circle of the sieve upward, as the flag, and they are "playing a goat bellows bagpipe, beating the

drum in unpierced sieves" (62). They are silversmiths, part of them well-armed and organized, led by young Parpangel, part of them naked, their skin "glittering black like a crow" (63), with copper maces and long knives, they are tall and thick-boned, their hair a mess, their beards tousled; they wear large or short, striping clothes, with no sleeves and broken aback; their flag, a silver crow with spreading feathers and golden wings, their music, jew's harps and bronze bells. They are boilermakers, led by the wise Drăghici, with caps, smoked beards, riding; their arms, hammers, their flag, a copper tray; their music, a roaring clarion and a boiler. They are blacksmiths with sledges and heymakings, and they are three hundred, a selected infantry; they sell scythes, knives, scissors, hanbecks, they have no money; their flag, a steel sparkling pie pan hanging on a large spit; their music, bells and cymballs. They are spoon makers, led by Neagul, with axes, well-dressed, with shaved beards; they mean business, they whistle and have a shovel as their flag. They are goldsmiths, led by Tandaler, the most select group, a group who doesn't care a bit about Vlad Vodă; they are strong, their arms, long spears, their flag, a golden spear with silver butterflies; their music, a well-organized orchestra with lutes. Finally, the last group, the wandering Gypsies, the most detested by Romanians, and by some of the other groups, too. These make thick, dezorganized lines, eat in vane, eat corpses; their women are naked or half naked, their arms, clubs and mallets; their flag, a rag hanging on a pole, their music, rearing horns and loud screamings. They are the group who will finally destroy all the others, under their own leader, Corcodel.

As we can see, it is actually a lifestyle turned into a charicaturized army, with no black flag, the crows are white or yellowish, the rest of the colors are brown and red, even if Gypsy signs are everywhere. A unique way of picturing Gypsies in Romanian literature before and since then, and a complete mokery of armies in general at the same time. Let us just think for a moment at comtemporary movie-parodies or book-parodies on war, and, for the time being, at such characters as Captain Hawkeye Pierce and Captain Trapper McIntyre from *MASH 4077* (1970), coming for the morning military ceremony dressed in night gowns, while Caporal Maxwell Klinger, from the same movie, dressed like a woman.

Although Gypsies seem prepared and willing to go to war, their antiheroism means their only motivation is food and rest, until the apparently absurd requests to Vlad Vodă: to rest three times each time and to receive a shortened distance between the start and the finish localities plus guards to protect them. A sign of total absurdity and cowardness, in total agreement with the Gypsy stereotype. And yet, at the same time, a sign of fear, only natural in a war, and an absurdity as absurd as the idea of the war itself.

Let us now think at Woody Allen's own character in *Love and Death*—his 1985 movie about the Napoleonic Wars in Russia—the shorterst and most unprepared Russian soldier, the only one who finds no motivation in fight and no courage therefore:

> Sonja: Boris, you can't be serious, you're talking about Mother Russia.
> Boris: She's not my mother. My mother's standing right here, and she's not gonna let her youngest baby get shrapnel in his gums.
> Mother: He'll go and he'll fight, and I hope they will put him in the front lines.
> Boris: Thanks a lot, Mom. My mother, folks.
> .....
> Drill Sergeant: You want a dishonorable discharge?
> Boris: Yes sir, either that or a furlough.

And:

> Sergeant: If they kill more Russians, they win. If we kill more Frenchmen, we win.
> Boris: What do we win?
> Sergeant: Imagine your loved ones conquered by Napoleon and forced to live under French rule. Do you want them to eat that rich food and those heavy sauces?
> Soldiers: No...!

Sergeant: Do you want them to have soufflé every meal and croissant?

The poet deals, apparently, with a patriotic war, but, let us remember that he is also writing the poem during the Napoleonic Wars (1803-1815), and he might not have loved these wars at all. Thus, Gypsies choose to place the food in front of them so they have a reason to go further. They decide to arm themselves properly and/or rather run away if attacked. Another apparent proof of cowardice, which, however, reminds us of a Romanian famous saying "Running away is shameful but healthy", or of one piece of advice from *Forest Gump*: Forest Gump's girlfriend to Forest – "Run, Forest, run!" Or, again, about *Love and Death*:

Sonja: Boris, you're a coward!
Boris: Yes, but I'm a militant coward.
Sonja: What are you suggesting, passive resistance?
Boris: No, I'm suggesting active fleeing.

The Gypsy anti-heroic vision of war continues with, one might argue, the most coward idea of all the poem, that of benting and begging for mercy from the stronger enemy if the runaway fails, and fight only with the weaker enemy if previous solutions fail. Of course, both benting and begging for mercy perfectly fit Gypsiness in its negative stereotype. Still, at a closer look, one may find that it is a natural human instinct to try and avoid and make peace with a taller, bigger, therefore stronger 'enemy' and to feel much more prepared to quarrel if not exaclty fight, a smaller, shorter, thinner, therefore, weaker 'enemy,' as "The Alpha Male" experiment, broadcast on the *National Geographic* on the 26th of April, 2013, shows. Then, one should consider these 'Gypsy' thoughts as meant to introduce Ioan Budai-Deleanu's real, in my view, opinion of wars and the lives thus wasted:

That is, we should to the stronger
Bent and beg for mercy
(If we cannot escape running away)
And when fiercely attacked
By a weaker crowd
Then we should fight them.

But only if it was impossible for us
To escape and make good peace with
them….
Because, on my fair [judgment],
We only have one life,
That if you lose it once with no purpose,
You can't find it again, if you go round
the world (Deleanu 83)
[….]

….but who,
Is such a crazy man,
To throw himself into the fire alive, and
In his right mind to really want to die!
Therefore he is crazy who
Wakes up and prepares to make war
On those miles way,
Whom he has never seen before,

Then he kills and destroys
Those who have never harmed him (84).

Therefore, as we can see, war is insanity and to fight-attack those whom you do not even know is the biggest injustice of all. Let us now see how some real soldiers saw the wars they were sent to fight as both parody and tragedy in Ruth A.W Lahiti's article "Gesturing Beyond the Frame: Transnational Trauma and US War Fiction" (2012) and in Graham Seal's book *The Soldiers'Press: Trench Journalism in the First World War* (2013).

For Ruth Lahiti, the book under scrutiny is a book about the American War in Vietnam, called *The Things They Carried*, for whose analysis she uses the concepts of American trauma, American guilt, parody, imitation and mimicry. Quoting from Kurt Vonnegut's *Slaughterhouse-Five*, she gives quite a tragic definition of war: "a duty-dance with death" (8). What she sees as both parody and "American anxiety about the war" (8) at the same time, in *The Things They Carried* is, I think, a good parallel to our unenthusiatic and fearful Gypsy 'soldiers': "The American soldiers of the Alpha Company, young men unprepared for the action of war, keep fear at bay in the field by acting like the movie stars that they have seen in war films and westerns" (8). Analyzing their gestures, Lahiti concludes that they "stage scenes where the authority of the American military discourse comes into friction with those material realities that it cannot contain" (8).

Real war tragism is softened and moked in the trench press, by soldiers, Graham Seal argues, in order to "endure the palpable insanity to which they were consigned by forces beyond their control" (ix). Humor was, as he argues quoting Martin Taylor, "one of the few means of imposing order on an otherwise disordered existence, especially after faith in glory and patriotism had disappeared" (Tayhlor qtd. in Seal ix), humor that is, "in the face of official deception, petty regulations, physical discomfort, mental exhaustion and the ever-present threat of death" (Seal ix). Satire and cynicism were soldiers' prevailing mood, accompanied by comradership, complaint, rumor and superstition, all of them expressed in stereotypes, verses, cartoons and stories. The enemy was seen both as "intent on imposing 'kultur' on the rest of Europe" (Seal x) and/or, as in the case of our Gypsies, "as common soldiers suffering the same privations as the Tommy, the Digger and the Poilu" (Seal x). Just the same, trench soldiers'only wish was to "survive to see their loved ones again and return to the normality of civilian peaceful life" (Seal x), and "held much of the mainstream press and their often blatant propagandist intentions" (Seal x) in "profound contempt" (Seal xi).[18]

Let us now see how Ioan Budai-Deleanu's Gypsies are holding council again to decide the best way to fight or to "keep fear at bay in the field," as Ruth Lahiti would put it, by imitating and/or deconstructing famous military techniques valid at the time of writing the poem.

According to young Boroșmândru, what they first need are good weapons, and each of them should be all dressed in iron, from head to feet, so that none of them will fear being cut or shoot, or killed, but will be able to behave bravely, as armor-clad warriors do. But, they should not fight with only one hand, they should all have a good sword in the right hand and a spear in the left hand, to sting the enemy with the spear and cut him with the sword. Then, they also need a rope chain to drag the enemy to the Gypsy camp. A legitimate objection to this solution comes from one of the footnote characters, "Cocon

[18] "We will continue to die. Not because of the propaganda you feed us; not in obedience to the orders our officers need to give us and not because of the nonsense about death and glory penned by the press. We will suffer as a comradeship only through a negotiated transaction in which our sacrifice is carried out on our terms, and in our terms, as presented in the pages of these public communications. You will tolerate these expressions of the way things are for us and as we wish to present them—to ourselves, to you and to all we hold dear—in return for our willingness to serve until you, holders of the power, find a way to stop this insanity and return us to our homes" (Seal x).

Erudiţian,"[19] who recognizes in the Persian fights against the Greeks some elements like the chains, but he says about the armors: "it wouldn't be such a bad thing, but it would only mean trouble for the soldier, because people dressed like that wouldn't be able even to move" (Deleanu 89).

According to Dondul, the spoon maker, what they need is to dig deep holes for the Turks to fall in like wolves going to hunt. They should cover the holes with leafage, straws and twigs, a Tartarian way of defending themselves this time, according to the same Erudiţian, and a very Romanian one later, I would argue, if we think of famous *Capra cu trei iezi*[20] (*The Goat and Her Three Kids)* story and the shegoat's way of catching/punishing the bad wolf.

Of course, as the leit-motif of this poem, the council breaks when another Gypsy announces them that Parpangel's girlfriend, Romica, has been kidnapped, a fight starts because of her and Parpangel, devastated, goes to find and rescue her, just like in romance stories. An opportunity for the author to open a parenthesis, that is, to start another story in this story and to show the absurdity of quarrels, besides that of the War as such.

Conclusions

Gypsies are seen here as normal human beings, even if, apparently, only negatively stereotyped, by our Transylvanian poet. They are defined by antiheroic and at the same time, I would argue, by logic, rational, even just attitudes when it comes down to go to war. War, on the other hand, is nothing but absurdity. Whether we define it as the battlefield or as a domestic quarrel.

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Digital Multimodality in Pedagogical Tools: A Semiotic Analysis of the Hypermedia Novel *Inanimate Alice*

Abstract: The aim of this research paper is to analyze the amount—or lack—of engaging elements present in one of the first digital tools used for educational aims: *Inanimate Alice*. The characteristic that makes this novel an outstanding one in its field is that it was one of the pioneer digital works of literature to be used at schools worldwide. This study will follow a sociosemiotic perspective applied to the multimodal load of this digital piece as well as a study of the affordances of this novel for education. Reception will also be studied in an attempt to provide a global view of this work, which uses a combination of modes within the digital realm. The audience is a key element in this case, since the piece is addressed to children and teenagers as an educational resource.

Keywords: Inanimate Alice, digital novel, multimedia literature, pedagogical tool, viewer's engagement.

Introduction: the Evolution of Literature towards the Digital Media

Inanimate Alice has been labeled a digital novel, but it is more than a novel in the traditional sense. It combines characteristics of different digital genres and belongs to the so-called "born-digital" literature (see Hayles, 2002), in the sense that it was created to be digitally displayed, unlike other novels that originate in the printed format and are remediated (for this notion, see Bolter and Grusin, 1999). As a hypermedia novel, it combines a hypertextual narrative pattern and a multimodal design. Talking of digital literature is referring to a group of texts which have just emerged into the sphere of the literary realm (Borràs); this has occurred after traditional book formats have led to what is known as "interactive multimedia." In these formats, the reader takes on an undeniably active role as a participant, receiving and producing new material, text, images, sound files or video, which can be incorporated to digital works by means of software programs, the keyboard and the Webcam. The user's input becomes crucial in interactive digital literature because now "the text is not only a readable text, but also a text to manipulate" (Bouchardon and López-Varela 2).

The term multimedia alludes to the on-going process of mixing data which is addressed to different senses, and where the stimulus received by the user/participant is turned into manipulative acts that transform the digital piece. Not only the digital medium includes more images, it allows the possibility of greater mobility of semiotic units because it is programmed by means of an algorithmic code that breaks the continuous and linear data characteristic of analogue media. Digital data units (pixels, polygons, voxels, characters, scripts) maintain their separate identities and independence while being combined into even larger objects, explains Lev Manovich (30). The modular structure also facilitates the incorporation of other non-textual units, such as image, video, or sound. Besides 'modularity,' Manovich identifies the principles of 'numerical representation,' 'automation,' 'variability' and 'transcoding' in new media. Whereas old media new media. Whereas old media involved a manual assembly of visual/ verbal elements into a composition or sequence, new media is able to generate many different versions and variations, often accomplished with automation (Manovich 36).

Certain digital hypertexts, like some forms of concrete poetry, a genre that became popular in the 1950s, resist "telling' and narratology." In other cases, the complex networked structure of links

complicates reading paths. In such cases, Aarseth (1997) has used the term *ergodic* to explain the reading process as a work (*ergon*) of selection of paths (*hodos*):

> [Cybertext] is seen as a machine—not metaphorically but as a mechanical device for the production and consumption of verbal signs. […] The machine, of course, is not complete without a third party, the (human) operator, and it is within this triad that the text takes place. The boundaries between these three elements are not clear but fluid and transgressive, and each part can be defined only in terms of the other two. (Aarseth 21)

In the analysis of Serge Bouchardon's creation *Loss of Grasp,* which won the New Media Writing Prize in 2011, we encounter at least two modalities of enunciation which correspond to multimodal narration (text) and description (text, image, sound). In the description, the object offers itself to the gaze/ear in the simple coexisting present of its parts. In the narrative, we can image the gaze of a traveler covering a time span and occupying areas which might offer new vantage points (or points of view). Location, embodiment, and distance enter an intricate set of relations and associations to help 'sense' the loss of grasp by means of several perceptual modes. Bouchardon and López-Varela's discussion shows the dominance of certain sensorial modes—vision, sound, and touch-in electronic texts. In a printed text the gaze moves the narrative forward, at least until the reader turns the page. In digital formats the tactile experience creates the experience of narrative motion, together with eye-tracking movements, introducing information from the outside by means of the tracking movements of the keyboard, the cursor, and the webcam that captures the image of the user. Transition reading cues that organize information and indicate if a previous proposition will be expanded, supported, or qualified in some way following causality rules (consequential/ reversed), likeness/contrast, amplification or metonymy/example, are more difficult to identify in intermedial configurations with multiple links that can be anchored within images, audio or video files.

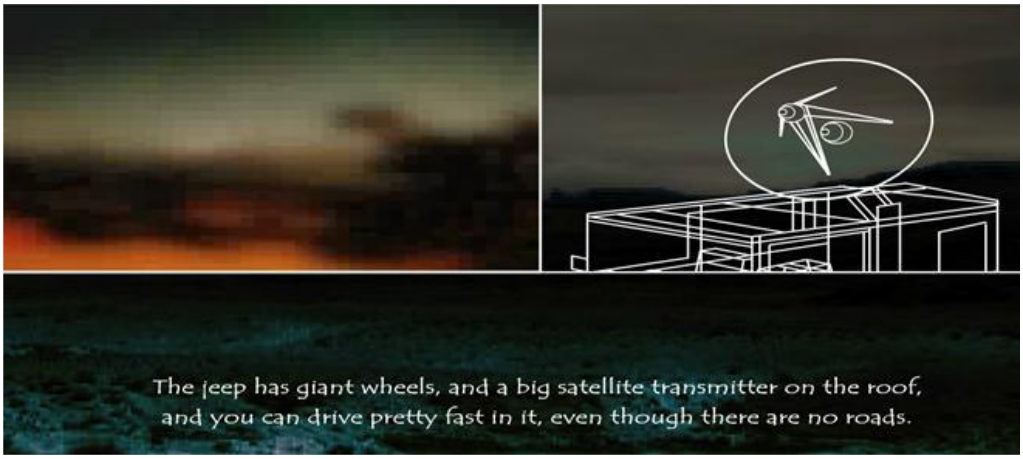
Inanimate Alice consists of a series of on-going episodes—the first one was released in 2005 and narrates Alice's adventures as she travels the world with her parents. The creators of this hybrid novel-game are Canadian novelist Kate Pullinger and digital artist Chris Joseph. Both artists are currently working together on another digital collaborative project: *Flight Paths: A Networked Novel* (2007–) (<www.flightpaths.net>). It consists of brief 'sketches' in the shape of *Inanimate Alice*'s episodes, with the difference that this new project is developed by collaborators in different parts of the world, a feature that makes this creation considerably more interactive and engaging, since the reader now can, in fact, become a writer.

Before the first episode of *Inanimate Alice* was released in 2005, Pullinger and Joshep had designed another digital novel together with Stefan Schemat: *The Breathing Wall* (2004) (<www.thebreathingwall.com>). This work does require actual input from the audience, although it measures the breathing rate of the participant so that its software acts accordingly to produce the strongest possible impact. This is an instance where the crucial output of the participant-audience (its breathing rate) activates and determines the input of the novel, allowing for a quasi-human inter-relation between the player and the computer as both rely on the other's output.

The Italian semiotician Umberto Eco refers to images that represent the physical world as "the reflection of a reflection" (205). Those images have the same task as the digitally projected representations that appear in the computer, attempting to resemble the outer world. In most digital works of fiction, the first visible image on the screen attracts the viewer's attention and is used to create a kind of brief introduction to the atmosphere and plot. The following two sections deal with the interaction of the two perceptual modes in the first episode of *Inanimate Alice:* the linguistic (text) and the iconic (image), and my analysis draws from several crucial works in the study of digital narratology.

The Visual and the Written Modes in Terms of Multimodal Interaction

In Episode 1 of *Alice*'s digital series the black background with a few white letters in the middle suggests that the digital pieces use both linguistic elements but also the visual mode. The opening sentence "My name is Alice. I'm 8 years old" is an example of a relational-identifying process (it is a self-introduction), with a token ("My name"), an unaccented relational process verb ("is") and a value ("Alice"). The second sentence conveys a relational-attributive process with a carrier ("I"), an unaccented relational process verb (to be: "am") and an attribute ("8 years old"). Relation processes operate also at the level of images. In Scene 13, for example, we read: "The jeep has giant wheels, and a big satellite transmitter on the roof […]," where the participant is the jeep. This is another example of relational process with no real vectors; an inanimate carrier, a relational-attributive verb ("has") and an attribute. Here the image is an essential element because it helps visualize the information conveyed in the written mode.


The jeep has giant wheels, and a big satellite transmitter on the roof,
and you can drive pretty fast in it, even though there are no roads.

Print screen by the author

Images are capital in multimodal texts. The Italian semiotician Umberto Eco refers to images that represent the physical world as "the reflection of a reflection" (205). In her 2010 volume, *Intermediality and Storytelling,* Marina Grishakova includes a useful distinction between "metaverbal," an attribute of verbal texts that evoke images and "metavisual," an attribute of images that reflect on the incomplete nature of visual representation. Thus, images may complement textual descriptions providing a quick capture of attention and offering a brief introduction to its overall atmosphere and plot of the digital piece.

In *The Language of New Media,* Lev Manovich uses "the theory and history of cinema as the key conceptual lens through which I look at new media" (9). His exploration goes in both directions, seeing also how digital media and their capabilities transform cinema, a deep study on how the history of cinema informs and helps us understand new media work. However, its focus falls more on characteristics of new media, imagery and visual narrative rather than on written language and its signifying potential when placed in motion. John Cayley's essay "Bass Resonance," explores the cinematic history of words in motion, focusing on the work of Saul Bass—well known for his animated title sequences at the beginning of films such as *Anatomy of a Murder* (1959), *North by Northwest* (1959) and *Goodfellas* (1990). Cayley's contribution describes some of the effects of Bass' dancing words, aligning his practice with 'concrete' poetics and kinetic texts. Reflecting upon the particular environment and ecology of digital texts, Leonardo Flores' "Digital Textuality and its Behaviors" expands these previous studies that do not completely trace the complexities of textuality in motion. The author argues that the programmed characteristics of digital texts might include codes that enable the continuation at a different statement (jump), the executing of a set of statements only if some condition is met (choice), the executing of a set of statements repeatedly

(loop), the executing of a set of distant statements, after which the flow of control returns (subroutine), or the stopping of the program, preventing any further execution (halt). His essay presents and discusses a typology of textual behaviors for electronic poetry (e-poetry) as a model of the potential of digital textuality and he distinguishes among the following types of e-texts:

*Static texts are the default we're used to in print—they are texts that do not move or change on the screen.
*Scheduled texts may reveal themselves over time, which may be linear or looped; they may force a rate of reading by disappearing or scrolling; they may also trigger events over a programmed or random schedule.
*Kinetic texts move on the screen: this motion may be looped or linear, random, programmed, or responding to cues from the reader.
*Responsive texts take advantage of the computers' interface devices (most commonly the mouse and keyboard) to create a feedback loop between the reader and the text.
*Mutable texts involve programmmed or random changes or may be generated on the fly.
*Aural texts have a sound component: verbal, musical, or simply noise.

Digital textuality in *Inanimate Alice* does not include elements of kinesis or motion, but it includes 'responsive' and 'aural' aspects, as well a paced dialogue between text and images which move at regular reading intervals on the screen. Just to give another example from Scene 16 where Alice claims, "then I mail the photos to my Dad so he will know that we are on our way, even if he doesn't answer." Here, the image of a video-player is shown, and the action of mailing photos becomes the main process of the sentence, where the affected ("the photos"), the agent ("I") and the material verb in present tense ("mail") are both present in the image and in the textual mode. This is supposed to be a narrative representation of two participants but, as there is no agent depicted in the images, there are no vectors relating it to the goal and the narratological structure is only present in the written mode:

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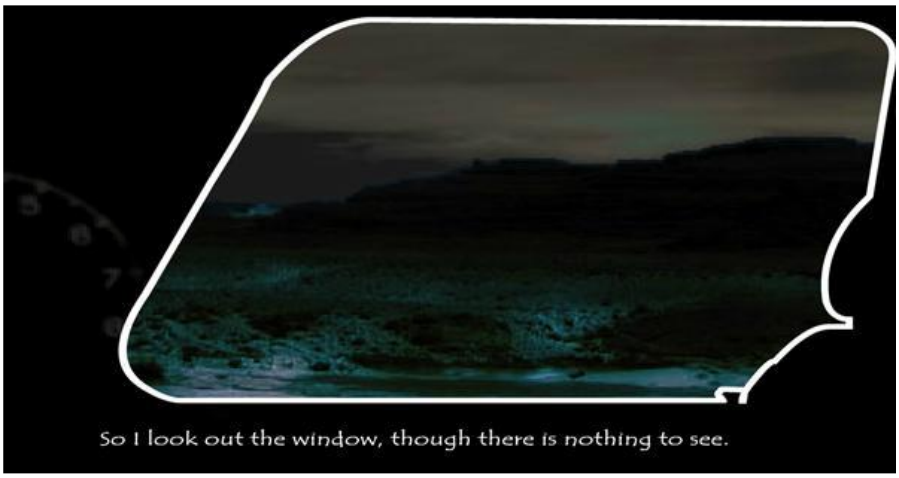
Many communicative processes within the episode are linguistically expressed in present simple tense, such as in "We drive for a long time" (Scene 17). It represents another performative action where we do not visualize the act of driving a vehicle but rather the "result" of the action (i.e. the road before the car). For this reason there are no vectors and no agent depicted in the visual mode although there is a linguistically implied affected (the vehicle that she is driving).

Such examples of material processes are significant in that they concern the degree of empathy that the audience is expected to reach. In all of these, the agent is always absent in the visual mode. Thus, due to the lack of any image of the narrator of the story, one can claim that there should be a broader use of

the affordance of the two main modes present in the novel. If the novel showed a more exhaustive exploitation of the visual and linguistic modes, the potential meaning conveyed in each example would be exploited *ad maximum* so that the participant would engage empathically at a deeper level.

Considering mental processes, the most numerous category since Alice informs continually on what she sees, feels and thinks, a clear instance appears in Scene 31, where the narrator states: "And we see my Dad." It describes a mental-perceptive process where again, we have neither the experiencer (Alice) that could be seen in the visual mode nor the phenomenon or in this case, what should be visualized (her dad). The reason is that what the image presents is only a setting and brown land symbolizing the place of the encounter. And the other way around, there are also cases in which the main mode is the visual one and the written mode only accompanies the image (Scene 28). Here Alice says: "So I look out of the window, though there is nothing to see" and behind the text there is the frame of a window and a landscape within it (the resource of framing will be analyzed in the next section as a key element of images' composition). It is a mental-perceptive process without any experiencer in the visual mode; therefore, there are no vectors either, only the phenomenon, the outer setting:



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The Viewer as Interpreter and the Images' Disengaging Composition

This research has already discussed the total lack of active agents present in the visual mode in *Inanimate Alice.* The paper has argued that this lack leads to a close inter-relation of the images with the observer in the first episode. Because of these lack agents, there is also no gaze resource used, which diminishes the level of empathy. It becomes then very difficult to determine the degree of social distance existing between the protagonist of the novel and the viewer. In general, frames sizes are medium-shots or longshots, a fact that does not facilitate an intimate distance with the events narrated and their participants. Apart from this, the speech acts that predominate are declarative sentences, fitting with the overall feeling of disengagement enhanced by the images, as declarative sentences do not require the hearer (viewer of the novel) to produce any response or to feel the need to actively engage in the story.

Regarding the interrelation of the components of images, as shown above, the vast majority of the images contain some kind of framing pictorial device for the purpose of achieving a balance of the former unequal elements that make it. The most common semiotic resources for dividing the elements of the compositions are the frame-lines. They are present not only to separate the object that is being discussed from the place-setting, but also to separate the two from the written mode.

Other semiotic resources for visual disconnections are white lines (or empty spaces) to separate the text-space from the image-space, although they still maintain the color synchrony, as in Scene 18:

Print screen by the author

In some other cases, there are no defined boundaries disconnecting the image form the text and colors work as a resource to distinguish them, as there are white letters over a dark background. We can see this in Scene 26:

Print screen by the author

Some other framing resources are a bit more complex. This is the case of iconic representations of objects which work as frames themselves because they carry within them the written part. Scene 19 is a good example. Here, Alice's player (an iconic representation) is the frame for the textual mode:

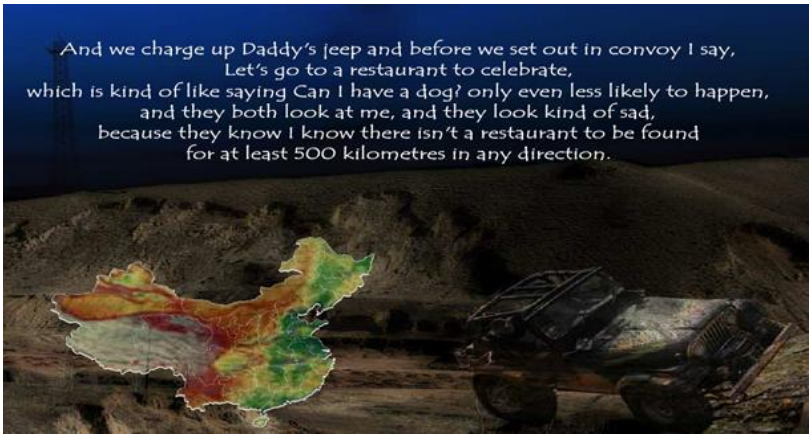
Print screen by the author

It is also interesting to analyze the amount of salient elements that can be found on the screens. As this is a very subjective kind of perception, each viewer will focus or perceive first one element over the rest, but because the main audiences are basically young children, it will be slightly easier to determine what features will be more prominent. To start with, the dark color that dominates the episode is sometimes broken by images in colorful tones. Thus, the contrast of color works here as a cognitive-perceptual semiotic resource to provide saliency to some elements at the expense of the less visible ones. In episode 1, it is the protagonist's player that calls the viewer's attention (especially if it is located over a white setting) as it is colored in bright pink:

Print screen by the author

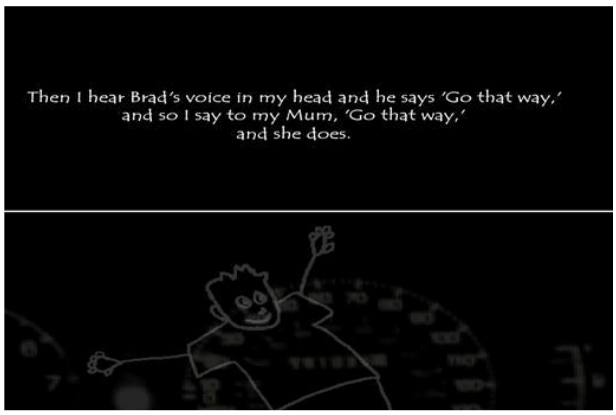
Another cognitive-perceptual resource used for saliency is overlapping elements in the images. Actually, the written mode is clearly given preference over the visual mode throughout the episode. And another evidence of this is that whenever there is a text on the screen it is always placed overlapping the image so the viewers are forced to read before they perceive the images (see all the photographs above for a graphical illustration of this point). Other type of cognitive perceptual resources can be what Frank Nack calls "narranotations," which are: "annotation[s] to the image[s]" (Nack slide 68). This visual aid to the main image "provide[s] information about how an expression can be used as an element within a story" (Nack slide 68). They are used in *Inanimate Alice* as overlapping images which serve the purpose of providing extra information while they attract the observer's attention. They are especially used to give information about city spaces and geographical locations (which also connects to the iconic and analytical

value of the image). The image below contains a narranotation: a geographical representation of the location of the setting of the story. It provides extra information which is actually present in the text but still helps very much to understand the main image (the overlapped one).


And we charge up Daddy's jeep and before we set out in convoy I say,
Let's go to a restaurant to celebrate,
which is kind of like saying Can I have a dog? only even less likely to happen,
and they both look at me, and they look kind of sad,
because they know I know there isn't a restaurant to be found
for at least 500 kilometres in any direction.

Print screen by the author

Although it is true that there are no human figures as such, the novel does contain drawings of a human figure: the character of Brad. Brad's role in the stories is of great importance for the protagonist, since he seems to be an extension of her own being—sometimes even mind—advising her to do what an adult or her own conscience would recommend at difficult moments. He can be regarded as an almost-human extension of Alice's physical and mental being; in McLuhan's words: "our human senses of which all media are extensions are also fixed on our personal energies" (McLuhan 9). When he appears on the screen, he catches the participant's attention because he is the only human-like figure present in the whole episode. It relates to psychological resources for perceiving first human images and faces rather than inanimate elements. In the following photo, the participant-reader can see Brad and s/he notices that he can be perceived first and from there the reader-participant moves his/her focus of attention to the white letters. This tonal resource is indirectly making the viewer pay more attention to this character and to see it as a main link between all the episodes of the series. The white letters are thus an overlapping element because they establish a tonal contrast with the darker setting:



Print screen by the author

The setting of traditional novels is commonly established by the use of certain adjectives, rhetorical devices, et cetera. When it comes to analyzing multimodal literature, the question of the setting becomes even more relevant. In the specific case of *Inanimate Alice*, there is a regular nightmare-like atmosphere with numerous dark settings, which in a way facilitate the viewer's focusing on the brighter (white) written mode. This "form of structuring events in the guise of a dream or dream-like vision" (Bakhtin 154) is very used in multimodal digital domains thanks to its potential for conveying many sensorial modes in a single (literary) work. In terms of pedagogical material, this abundance of dark images and the background effect of tension throughout the whole game may result in a less engaging experience for some young participants.

An Applied Overview of the Affordances of This Novel-game for Education

Inanimate Alice is widely used in many countries in primary and secondary education as a pedagogical tool to teach e-literacy (also called digital literacy). This new discipline has given rise to a renewed interest in the special needs of young children and their learning techniques. Approaching any subject in a more interactive and engaging way is always a key method in teaching at any level, but it is especially important when dealing with children. Besides, the almost daily use of new technologies that people have nowadays is triggering a response in the educational systems, which have acknowledged the relevance of e-literacy. E-literacy has, therefore, become a main element in bridging the gaps between members of different cultures (for instance the use of social networks as culture-bridging elements) and in getting people who are at a great distance in touch. But the scope of the use of e-literacy at classrooms goes much further than its use as material for cross-cultural exchanges; it is also aimed at providing information on how to work with digital technologies. Discovering new software programs and preparing future specialists in the field of the latest technological devices are some of the goals of teaching e-literacy from an early age.

In order to develop a complete e-literacy program, certain knowledge of multimodal semiotics should undeniably be included in the curricula. Any textual artifact that combines images and written text is a piece of multimodal literature (among many other combinations of media), the great innovation introduced by the Internet are the facilities it brings in engaging the reader into its message. In this sense, the hypermedia novel *Inanimate Alice* should exploit more in-depth the quality of engaging the reader-agent and demand more active input from the viewer. Presenting more human-like figures and depicting the speaking agent of the written mode may as well improve the interactive load and engaging side of the novel.

An inclusion of the activities within the episodes, for instance, would result in a deeper development of the electronic skills of the child, because they would appear in context: that of the novel. This is closely related to the input-process-outcome model described by Garris, Ahlers and Driskell (2002). In this model, the first step in approaching the pedagogic material is the introduction of both the instructions and the novel-game characteristics' at the same time in order to increase the appealing qualities for the user.

Another example of the deficiencies that I find in *Inanimate Alice* as a pedagogical tool is the lack of human figures in the story. Some authors (e.g. Fitch) have highlighted the positive aspects of an online education, where students feel free to express themselves and to communicate with their peers. However, one of the aspects lacking in online environments is the absence, for example, of eye contact, present in face-to-face communication (Fitch 438). The lack of the physical figure of a professor-guide can be extended to the perceptible lack of human faces in this digital novel with whom the viewer may identify. Again, this absence is an unexploited device for viewer engagement, resulting in a loss of connection between the young audience and the main protagonist of the story.

Another weak point is the fact that the hyper-narrative experiences presented in this novel are significantly simple and maintain a conservative pattern. Viewers notice this when the story moves on from one screen to another without any chance to avoid a linear path of storytelling. As a result, the reader

follows the traditional narratological Aristotelian plot shape, disregarding many of the possibilities of forking paths that more ambitious hypertext structures might offer. The use of forking paths structures (i.e. more complex hypertexts) aimed at education has a number of advantages. Some of the benefits of hyertextual patterns relate to the availability of multimodal material and the rise of the learners' self-awareness of their own reading and processing skills when reading a piece of literature (for a more extensive study of the aims and reception of hypertexts and hypermedia at education, see López-Varela, 2007).

This study has also proved the capacity for active engagement very limited in the series. The hybrid nature of *Inanimate Alice* as novel-game should imply a deeper immersion in the story, but, as shown, the input required is noticeably low, and the narrative does not move very far from the traditional linear paths of storytelling. Moreover, studies (Rieber, Smith, and Noah, 1998) have shown the benefits of using PC games for educational purposes as they immerse users in virtual and simulated worlds where they may become avatars and exploit their creative skills. However, in this novel, the actual input required from the participant does not make the story modify its end. This input consists on the little integrated games (such as the one in the first episode where the user has to take a photo of some flowers so Alice sends them to her father) as an instance of participant action. But as seen, the rest of the performative actions required in the story simply consist on clicking on arrows that mark the path to read.

Conclusions

Finally, this research paper has aimed at providing a technical socio-semiotic approach to one of the pioneer digital tools employed in education worldwide, the hybrid novel-game *Inanimate Alice.* I have shown how the story, used to teach digital literacy, maintains a considerably conservative style at the level of participant engagement. In the examples shown, the poor connection between the information conveyed in the written mode and the one in the visual mode could be seen resulting in impoverished empathic engagements with the story. The fact that the only possible perspective (the protagonist's) is even absent from the story, and the lack of hypertextual resources that would encourage further interaction with the story may thus be considered as narratological and technical elements that should be corrected in future versions of the series.

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From Self-Awareness to Cultural Awareness

Abstract: To be culturally aware is, undoubtedly, a prerequisite for professional and personal success in the globalized world we live in. If our students are to develop into competent professionals, able to grasp the complexity of any communication act, then they need more than the technical and the language skills which they acquire during their studies. Cultural awareness has been on foreign language teachers' agenda for many years now. This article looks into how this skill can be enhanced in the foreign language class, and, moreover, it argues that, before being culturally aware (aware of other people's cultural similarities and differences), one needs to be self-aware (aware of one's own patterns of thinking, speaking and relating to the others, be they simply others or significant Others).

Keywords: globalized, difference, inability, communication, Others.

Introduction: Self-Awareness and Alterity

The process of raising one's own cultural awareness should start from taking a hard look at one's family, social, financial, and educational context. The inability to understand the others' right to difference is just the tip of the iceberg; its underlying causes are the countless forces that have been shaping one's identity into being from an early age. Awareness of others' alterity comes very early in life. It is only in the first stage of life that a child, still a baby, is unable to make a difference between his own body and his mother's. Once this stage is over, one finds oneself alone and different from whatever else is out there, and negotiation skills become fundamental skills that one needs to acquire, to internalize, and to refine constantly, if one is to survive and live decently.

Of course, the family will have the most important role in building the child's self-awareness and in providing the yet unstructured identity with tools for dealing with Otherness; many psychology theories agree upon the fact that the first three years of life are often seen as fundamental for the way in which the individual will see himself/herself in relationship with the world around. Later on, the playground will teach the child the lesson of the survival of the fittest, a lesson which will be painful for those who happen to be different, in one way or the other. Physical, ethnic, financial, or any other kind of visible differences will be pointed at from this early stage; bullies will thus try to solve their own personal issues, by resorting precisely to an emphasis of whatever/whoever does not comply with the standards of 'normality.'

The educational system and society at large will complete the image that the child turning into an adult has about himself/herself and the others. By the time s/he is eighteen, s/he will have a well-established frame of thinking and view upon the world. S/he will have grown up surrounded by certain ways of perceiving and doing things, and will carry around a certain way of being which will often prove as hard to discard as genetic inheritance does.

Heading towards a Postmodernism of Trust

In the Western world, the last decades have witnessed the rise of a cultural paradigm focused on (self)-awareness, a paradigm manifested at multiple levels of the private and public life. Countless books and personal development courses deal with the process of raising awareness as the basic, fundamental step one needs to take before actually changing something. Cultural studies have taken 'an ethical turn', in which respect for difference and openness to the Other (in whatever form this may come), are key elements of intellectual debates. The concept of 'political correctness' has been promoted more and more

at a political and social level, in an attempt to mitigate the effects of clashes whose underlying cause is the rejection of difference. Multiculturalism, pluriculturalism, and interculturalism are terms which are extremely used in the media and in the academia, and they all entail the idea of interconnectivity, mutual exchange, and negotiation. Social events and artistic productions which celebrate ethnic, racial, and other kinds of diversities occupy our pastimes more than ever before. Cultural acceptance and integration seem to be on the agenda of the Western contemporary society, just to prove Samuel Huntington was wrong when he predicted that after 1989 there will be: "great divisions among humankind and the dominating conflict will be cultural" (Huntington 22). On the contrary, in the face of it, Ihab Hassan's hopeful vision about the current shift of paradigm, which he calls 'the postmodernism of trust,' seems to gain concrete ground: "[…] we need to discover new relations between selves and others, margins and centers, fragments and wholes—indeed, new relations between selves and selves, margins and margins, centers and centers—discover what I call a new, pragmatic and planetary civility" (Hassan 204). I read the term 'civility' precisely as openness and acceptance, as curiosity towards a different way of being and of doing things. However, to shed one's old, life-long skin and to develop new habits often turns to be a difficult endeavor. In spite of the terrible memory of the genocides which tainted the last century, in spite of the terrible feelings of guilt which still loom large in the back of our minds, we still haven't learned the lesson of acceptance; we still witness scenes of terror and death on grounds of cultural difference.

With respect to the issue of alteration, Emanuel Levinas speaks about the "shock of the encounter of the same with the other" (Levinas 42), a theory presented in his book *Totality and Infinity: An Essay on Exteriority*. This shock comes in as a result of the ego's tendency to reduce all otherness to itself, and the confusion it faces the moment when this is no longer possible. Meeting the Other proves to be difficult because one cannot make sense of it with the set of mental instruments available in one's inner world. The ethical stance that Levinas advocates entails the acknowledgement of and the respect for the Other's irreducibility to oneself: "The strangeness of the Other, his irreducibility to the I, to my thoughts and possessions, is precisely accomplished as a calling into question of my spontaneity, as ethics" (Levinas 42). I read the phrase: "calling into question of my spontaneity" as an instance of becoming self-aware, the moment when I become aware of the fact that I am not alone in the world, and that the Other is not me, and s/he will probably never be; therefore I should try to find a way to cope with this incongruity and make the best of our encounter.

Teaching Cultural Awareness—An Interdisciplinary Approach

Such problematic encounters between I and the Other, between people and peoples, between centers and margins, are more and more frequent, given the major and rapid political, social, and technological changes the world has underwent over the last decades. The open markets, the increased social mobility, and the overall blurring of traditional borders have made it obvious that new rules of co-habitation need to come in force, in order to accommodate the numberless cultural spaces which are obliged to share one and the same geophysical space. To be culturally aware is, undoubtedly, a prerequisite for professional and personal success in the globalized world we live in. This is because, as Altay puts it: "Cultural awareness increases a person's intentional and purposive decision making ability by accounting for the many ways that culture influences different perceptions of the same situation" (Altay 171-172). To put it bluntly and simplistically, to be culturally aware is to be aware of the existence of other cultures. S/he who is aware of the Otherness of others in general (be they strangers, foreigners, or intimates) stands a greater chance of being aware of other cultures as well.

But Otherness is perceived in relationship with oneself, therefore awareness of others should start with awareness of oneself, awareness of one's attitude, frame of thinking, core values, and prejudices. Only after one has focused on oneself, can s/he decenter, namely leave one's position as the Center of the world, take one step back and look at things and people from a more detached, objective perspective.

Hence, the Ancient Greek aphorism 'know thyself' comes in as a powerful slogan to be promoted by teachers of foreign languages among their students: "If language learners are to communicate at a personal level with individuals from other cultural backgrounds, they will need not only to understand the cultural influences at work in the behavior of others, but also to recognize the profound influence patterns of their own culture exert over their thoughts, their activities, and their forms of linguistic expression" (Cakir 156).

Thus, the teacher's mission becomes as difficult as a psychologist's, as they both have to proceed to an exercise of maieutics in order to bring to the surface the knowledge hidden within the students' mind.

The Council of Europe has put forth the book *Developing the Cultural Dimension in Language Teaching*; according to it, the components of intercultural competence are knowledge (*savoirs*), skills (*savoir comprendre*), and attitudes (*savoir etre*); the last one is of great interest to us. *Savoir etre* is defined as: "curiosity and openness, readiness to suspend disbelief about other cultures and belief about one's own… willingness to relativize one's own values, beliefs and behaviors" (Bryam 12). Therefore, apart from signaling to the students the fact that the Others may be doing things differently, the foreign language teacher should also strive to teach them how to deal with, accept, and benefit from this difference. At this point, the concept of "vantage point" comes in as a useful term to be taken into consideration. According to Bonder et al.: "vantage refers to the fact that any observing mind has a specific point of view, and that point of view has physical, psychological, and cultural dimensions that restrict how much can be observed at any moment. Vantage is a concept infrequently talked about, but always present and relevant" (Bonder et al. 87).

It is the vantage point that nurtures ignorance, rejection, and, in its most terrible forms, hate. Becoming aware of the existence of one's vantage point is the first step one takes towards the process of decentering; hopefully, curiosity, openness, and finally acceptance of Otherness will come afterwards.

Savoir etre is perhaps the most difficult skill to enhance since it also entails feelings and emotions, not only reason and knowledge; it is about being (in a certain way), not only about having (certain knowledge); it entails a certain kind of emotional and social intelligence whose mechanisms are rather slippery and difficult to grasp. Therefore, it is not necessarily true that positive feelings and emotions will come with the knowledge and the awareness that the Others are different and they have the right to be so. While keeping in mind this sad aspect, teachers of foreign languages can still strive to enhance *savoir etre* by the means they have: at the didactic level, by those tasks and activities meant to promote awareness and self-awareness (role-plays, discussions about critical incidents caused by cultural differrences et cetera, generally the kind of activities that test and teach the ability to compare, interpret, and deal successfully with various events), and at a more personal level, by using the power of example and constantly having an open attitude towards the idea of Otherness.

Conclusions

As I was pointing out earlier, the teachers' role clearly goes beyond that of a mere possessor of knowledge about one culture or another, especially when it comes to the sensitive issue of raising awareness of and fostering respect for difference. Therefore, it is clear that an interdisciplinary approach to this matter would suit better the purposes of the teaching process. Elements from the domain of acting have already been in use for quite some time now and drama exercises are believed to be an important trigger of awareness. Another domain of interest may be the domain of personal development, which is so fashionable nowadays. Neuro-Linguistic Programming may be one such communication theory whose principles could be adapted to the purpose of raising awareness of one's own perception of the world. Some of its famous principles worth taken in consideration are: 'the map is not the territory' (that is, we each have a perceptual map which we constantly need to adapt to the others' maps and to the 'real'

world, if we are to live harmoniously); 'matching and mirroring' (people who are in good rapport tend to copy each other's body language; one can use this in order to teach cues about personal space, proxemics et cetera, and to draw attention on how different cultures have different approaches to these); 'pacing and leading' (adjusting one's frame of thinking and behavior in order to meet the other person halfway and bridge the personal and the cultural gap).

Cultural awareness seems to be an important step towards the mitigation of the problems raised by the issue of difference and a fundamental way of enhancing acceptance among people and peoples. It remains to be seen whether the efforts which are made worldwide will finally pay off and result in a better world in which race, religion, and culturally-induced behavior will no longer give rise to disputes. Teachers of foreign languages need to play their small, but significant part in this global endeavor, in the hope of a more harmonious future.

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Universals in the Syntax of Cardinal-Noun Constructions[21]

Abstract: The present paper analyzes cardinal numerals in a number of unrelated languages, i.e. Semitic, Bantu, Formosan, Romance, Slavic with a view to showing that there is crosslinguistic variation between the syntactic behavior of lower numerals and the syntactic behavior of higher numerals. In Romanian, lower numerals are those with values between 1 and 19, while higher numerals are those with values from 19 onwards. In this respect, the paper can be considered a revival of Corbett's universals (1978) and a refutation of uniform treatments of cardinals. The paper shows that lower and higher numerals cross-linguistically are best analyzed in terms of different syntactic structures. The syntactic structure for lower numerals is that of specifier-head while the syntactic structure for higher numerals is that of head-complement. The arguments in favor of this analysis come from the domains of case-assignment. In this respect, 'de'—'of' with higher cardinals in Romanian is seen as a Genitive case-assigner, while morpho-syntactic plurality is present on the quantified noun.

Keywords: cardinals, linguistic universals, English, Romance, Slavic, Bantu, Hebrew.

Introduction

The paper sets out to analyze syntactic differences between lower cardinals in Romanian, i.e. those cardinals with numerical values between 1 and 19 and higher cardinals in Romanian, i.e. those cardinals with numerical values from 19 onwards.

A second major aim of the paper is to show that the prepositional construction with cardinals in Romanian is a type of prepositional-genitive construction. In this respect, the paper is a revival of Corbett (1978) and his 'universals'.

1. Lower vs. Higher Cardinals Across (Unrelated) Languages

An observation that holds across many languages is that there are syntactic differences between lower and higher cardinals (see Corbett 1978, Franks 1994, Hurford 2003, Zweig 2006, Danon 2011 a.o.).

While lower cardinals behave 'adjectivally,' higher cardinals seem to behave 'nominally', which entails different syntactic structures for lower and higher cardinals.

Corbett (1978) proposes two universals accounting for the crosslinguistic behavior of cardinals:

*simple cardinal numerals fall between adjectives and nouns
*if they vary in behavior it is the higher which will be more nounlike (Corbett 368)

Though there have been recent challenges to the idea that the syntax of cardinals is a matter of degrees of nouniness (see, for example, von Mengden 2010), I intend to argue that Corbett's universals still stand.

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In what follows we will take a cursory look at data from various unrelated languages, which will enable us to see Corbett's universals at work.

1.1. In Slavic languages, cardinals above 'five' assign plural genitive case to the nominals they quantify (see Franks 2004, Bošković 2005), while the cardinal 'one' assigns accusative and paucal cardinals assign genitive singular:

(1) a. pjat' mašin pod" exalo k vokzalu (Russian)
five cars.gen drove-up.nsg to station.
'Five cars drove up to the train station'
b. Deset žena je kupilo ovu haljinu (Serbo-Croatian)
ten women-Gen aux.3sg bought this dress.
'Ten women bought this dress'
c. Těch pět hezkych dívek upeklo dort. (Czech)

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'Ten women bought this dress'
c. Těch pět hezkych dívek upeklo dort. (Czech)
these-Gen five beautiful.Gen girls.Gen baked cake
'These five beautiful girls baked a cake'.
d. Tych pięć kobiet poszło do domu. (Polish)
these.Gen five women.Gen went to home
'These five women went home'

However, in oblique case positions, the cardinal shows case agreement with the quantified noun and, as such, it behaves as an adjective:

(2) a. Ivan vladeet odnoj fabrikoj. (Russian, Franks 1994)
Ivan owns one-Inst.sg factory-Inst.sg
'Ivan owns one factory'
b. Ivan vladeet tremja fabrickami.
Ivan owns three-Inst factories-Inst.pl
'Ivan owns three factories'
c. Ivan vladeet pjat'ju fabrikami.
Ivan owns five-Inst factories-Inst.pl
'Ivan owns five factories'.

What research on Slavic languages has generally emphasized is the difference between the adjectival status of cardinals that show case-agreement with the quantified noun (3b) and the nominal status of the cardinals that, irrespective of their case feature, assign genitive case on the quantified noun (3a): (see Franks 1994, Bošković 2005, Rutkowski & Maliszewska 2007).

(3) a. čitat pjat' interesny knig (Russian, Franks 1994)
to read five.Acc interesting-Gen.pl books-Gen.pl
b. vladet' pjat'ju starymi fabrickami
to own five-Inst old-Inst.pl factories-Inst.pl

1.2. In Modern Hebrew, cardinals up to 19 agree in gender with the head noun (4b), but higher cardinals do not (4a):

(4) a. šlošim yeladim/yeladot
thirty boys/girls
'thirty boys/girls
b. šloša yeladim / *yeladot
three-masc boys/*girls
'three boys'

These data are also interesting for the relation between cardinals and genitive case. In Modern Hebrew, cardinals can occur either in a free form or a bound one, the latter giving rise to the 'construct state' (5b), which is also used to express genitive relations in MH (5c) (see Danon 1996, 1998, 2011):

(5) a. šlošà (sfarim)
three(free) books
'three books'
b. šlòšet *(ha-sfarim)
three (bound) the-books
'the three books'
c. minharà/minhèret *(ha-zman)
tunnel(free) / tunnel(bound) the-time
'tunnel / the time tunnel'
(Danon "Two Structures", examples 1-2)

Therefore, Modern Hebrew lower cardinals behave adjectivally while higher cardinals behave nominally.

1.3. In many Bantu languages, cardinals lower than 5 or 10 agree with the noun they modify, featuring adjectival or enumerative agreement prefixes, as in example (5) from Luganda. Higher cardinals do not agree, instead featuring their own nominal class prefixes (6) (see Zweig 2006):

(5) a. emi-dumu e-biri
mi-jug AGRmi-two
'two jugs'
(6) b. emi-dumu mu-sanvu
mi-jug mu-seven
'seven jugs'

1.4. In Formosan languages (see Li 2006) numerals can function as nouns when they occur head-initial in the nominal construction (7). On the other hand, when numerals occur in predicate position, they function as verbs (7b):

(7) a. tata wa furaz p<in>aŋqa ΘiΘu, antu ʃi-sa-wazaqan
one LIG month PRF-rest he not PST-go-lake
'He rested for a month, without going to the lake'
b. ya s<m>uqum pun-tuza-an min-tata wa qali.
If AF-check pun-eel-LF INCone LIG day
'When they went checking the pipes to catch eels, it took a whole day'.

Following Heine (1997), Li (2006) formulates the generalization that higher numerals that tend to act as nouns are less likely to behave as verbs.

1.5. In Romanian, cardinals above 'twenty' select a de-complement as in (8a), while lower cardinals are seen as 'adjectival' (see GALR 2005), in the sense that morphosyntactic agreement in gender is visible on the cardinal (8b); even though cardinals higher than 'two' and lower than 'twenty' do not display morphosyntactic agreement, they can still be seen as directly merged in the specifier of NP:

(8) a. douăzeci de studenți
twenty of students
'twenty students'
b. două studente / doi studenți
two.fem students.fem / two.masc students.masc
'two female students / two male students'
c. trei studente
three students

Lower cardinals in Romanian can profitably be analyzed as a type of invariable adjectives; moreover, Romanian is the only Romance language making a gender distinction with the cardinal for 3 in the forms for 'all three' (see Price 450).

(9) a. toate trele
all.fem three.fem
'all three'
b. tustrele/tustrei

all-three.fem / all-three.masc
'all three'

c. câțeșitrele / câțeșitrei
each-three.fem / each-three. Masc
'the three of them'

Summing up, across unrelated languages, cardinals display 'dual' behavior; they are either adjectival (and can be profitably analyzed as specifiers of the noun phrase) or nominal (and engaging in a head-complement relation with the noun phrase).

The next section will take a look at available analyses of Romanian lower and higher cardinals, with the aim of determining the most economical way of addressing the issue of their syntactic structures.

2. Previous Analyses of the Lower/Adjectival and Higher/Nominal Cardinals in Romanian

2.1. Romanian grammars treat the construction in (10a) as [[Num(eral) + de] NP] sequences, where the [Num + de] is a 'functional unit' behaving as a determiner of the NP (GALR 2005: 296). The agreement facts in (10a,b) are interpreted as indicating that NP is the head[22] 1 of the [[Num(eral) + de] NP], while [Num + de] is a determiner/adjunct:

(10) a. douăzeci și doi de elevi
twenty and two.masc of pupils.masc
'twenty-two pupils'

b. douăzeci și două de eleve
twenty and two.fem of pupils.fem
'twenty-two pupils'

Cardinals below 'twenty' are also treated as adjuncts. The lack of the preposition *de* and the presence of (gender) agreement between the cardinal and the noun are taken as an indication of these cardinals behaving as adjectives:

(11) a. doi studenți
two-masc students-masc

b. două cărți
two-fem books-fem

Therefore, in this analysis, the [Num+de] sequence is taken to occupy the specifier position of the cardinal; there is no distinction between the syntactic treatment of lower and higher cardinals.

2.2. Stan (2010) is one of the first researchers to make the distinction between adjectival lower cardinals and higher nominal cardinals in Romanian. Stan (2010) suggests that this distinction indicates that the selection of the preposition *de* with higher cardinals is a parametric property of Romanian.

[22] This is still a problem my analysis offers no (clear) answer to. A possible explanation accounting for the agreement facts is the existence of different derivational steps (Larisa Avram p.c.). An alternative would be to think of the second conjunct of the complex cardinal *și două* 'and two.fem' as grafted (see van Riemsdijk 2001, 2006) onto the cardinal-noun sequence *douăzeci de studente* 'twenty of students.' Further research will hopefully clarify this issue.

The cardinals in the series 1-19 have adjectival status; case-agreement is marked only for the cardinal *unu*, the only one displaying case inflections:

(12) a. o fată, unei fete
a/one girl to a-Gen/Dat girl

For the other cardinals in the series, the case is prepositional:

(13) a. mama a două fete, răspund la două fete
'mother of two girls,' 'I answer to two girls'

Cardinals above 20 are clearly stated to have nominal status; *de* is seen as a grammaticalized preposition, a functionnal head. The quantified nominal always has an inflectionally unmarked case form (treated as an Accusative form by the grammatical tradition), which is taken to have an intensional interpretation, indicating the referent from the extension class quantified by the cardinal.

To briefly conclude this section, cardinals in Romanian can be safely assumed to have either an adjectival or nominal behavior.

The next section will tackle the different syntactic structures for nominal and adjectival cardinals in Romanian.

3. Lower vs. Higher Cardinals in Romanian—the Syntactic Structure

In the current generative frameworks, researchers generally assume one structure for higher, i.e. nominal and lower, i.e. adjectival cardinals. Cardinal + noun constructions are taken to display a uniform structure, both language-internally and crosslinguistically. Following the line of investigation initiated by Danon (2012), the present paper shows that there are two types of syntactic structures available for Romanian cardinals. In this respect, Corbett's universals are treated as valid, despite several attempts at refuting them.

Researchers assume that:

- ***either** a projection of the cardinal is the specifier of an XP in an extended projection of the noun (see Corver and Zwarts 2006, Giusti 1997);
- ***or** the cardinal is a head that takes as its complement an extended projection of the noun (see Borer 2005, Cardinaletti and Giusti 1991, Giusti 1997, Ionin and Matushansky 2006).

Building on previous work (see Tănase-Dogaru 2011), the paper proposes that Romanian cardinals evince two different types of syntactic structures.

The first type of structure is one in which a projection of the numeral occupies a specifier position, this being the case of Romanian cardinals from 1 to 19 (14):

(14) zece cărți
ten books

The second type of structure is one in which the cardinal heads a recursive DP structure, this being the case of Romanian cardinals from 19 onwards (15):

(15) douăzeci de cărți
twenty of books

twenty books

The two types of numeral-noun constructions become manifest both cross-linguistically and language-internally (see Danon 2009, 2011).

Irrelevant details aside, the (simplified) syntactic structure for (14) will look like (16), while the structure of (15) will be that in (17):

(16) [NP [CardP zece] cărți]]
(17) [CardP douăzeci [PP de [NP cărți]]]

Danon (2011) suggests that the choice between these two structures is constrained by the presence of morphological number on the numeral. Data from Romanian corroborate his assumption; morphosyntactic plurality on the numeral has an effect on the type of syntactic structure (cf. Kayne 2005, 2010):

(18) a. zece caiete
ten notebooks
b. treizeci de caiete
three-tens of notebooks
'thirty notebooks'
c. zeci de caiete
tens of notebooks.

In (18b) the presence of plural morphology on the multiplicative cardinal forces, the use of a prepositional structure, in contrast with (18a), where the cardinal has no plural morphology.

To conclude, the section has shown that there is intralinguistic variation between the specifier-head and the head-complement constructions.

The next section will analyze the relation between cardinal numerals in Romanian and the genitive case.

3.2. Cardinals and Genitives

Perlmutter and Orešnik (1973) and Corbett (1978) are the first to assume that the underlying structures of cardinal-noun constructions and pseudopartitive constructions are similar. Following their assumptions, I argue that the structure of Romanian prepositional cardinal-noun constructions is similar to the structure of pseudopartitive constructions and the *de* surfacing in both structures is a prepositional genitive marker.[23]

Romanian disposes of an inflectional genitive, while in other Romance languages the genitive is prepositional, marked by *de*—'of'—(Grosu 1988, Cornilescu 2004 a. o.). If the genitive DP is a bare NP, the assigner is the preposition de (19):

(19) acordarea de burse studenților
giving-the of scholarships students-the-Gen (Cornilescu 2004)
'the giving of scholarships to the students'.

[23] Corbett (1978) accounts for the presence of the preposition *of* in *a sack of potatoes* or *hundreds of books* in terms of a '**genitive** insertion rule.'

If we interpret Case as *abstract case,* i.e. syntactic case, which subsumes morphological case, the function of the abstract case is to license an argument of a predicate (see Cornilescu 2010) then the role of the genitive is to license an argument within the noun phrase. Romanian developed an inflectional Gen and the prepositional Gen, based on the same preposition DE as in all Romance, became very limited and specialized (see Cornilescu 2004 and Tănase-Dogaru 2011a,b: 241-251 for details).

In Old Romanian, partitive *de* was used with any type of DP/NP, as in all other Romance languages. In particular, partitive *de* was used with personal pronouns, which are category D (Cornilescu 2006):

(20) a. Neceuria de [DP voi] păru din capu nu-i va cădea[24]
none.Gen of you hair-the from head-the not-Cl will fall
'Nothing at all will befall any of you'
b. Unu de [DP noi] trebe să merem în târg.
one of us must to go into town
'One of us must go to town'.

In Modern Romanian, *de* is no longer partitive but pseudopartitive; this *de* is a realization of abstract Genitive case (see Tănase-Dogaru 2009, 2010, 2011 a,b). The embedded nominal in cardinal prepositional constructions, i.e. head-complement structures, needs case and the case assigner in Romanian is *de*, which assigns (abstract) genitive case.

In conclusion, the prepositional construction with higher cardinals in Romanian is a realization of abstract genitive case.

4. Conclusions

The paper has shown that Romanian evinces both a head-complement and spec-head syntactic structures for cardinal-noun sequences. Despite current generative frameworks, which assume a uniform syntax for both lower and higher cardinals, the paper shows that Corbett's 1978 universals are still universal. Lower cardinals are treated as adjectival and are, therefore, generated in the specifier position of the quantified nominal. Higher cardinals are shown to behave nominally and to be involved in a head-complement relation with the quantified nominal. The paper has also corroborated Danon's (2012) assumption, according to which the main factor in determining the type of syntax is presence of number morphology on the cardinal in conjunction with case-assignment.

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[24]Modern Romanian partitive prepositions are *din* and *dintre*, so the MR translation of (27a) would be *niciunuia dintre voi / none of you*.

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Book Review: Africa Is Not My Home

Reviewed Work:
Oana Cogeanu, *Introducere în literatura afro-americană de călătorie.* [*Introduction into African-American Travel-Writing*] Iași: Editura Universității "Alexandru Ioan Cuza," 2013. [193 pg]. Print.

In the context of Multiculturalism and Globalization, Oana Cogeanu's book makes a unique and valuable contribution to the study of African-American literature and to the study of travel literature in general.

As the author herself states in the "Introduction," this study proposes to discuss several examples of works written by the descendants of black slaves in America, focusing "exclusively on the self-identification criterion" (7).

In order to achieve her purpose, Oana Cogeanu organizes the book in six parts: an Introduction, two chapters with two subchapters each, a Conclusion, a Bibliography and an Annex with "African-American Autotaxidigraphies 18th–20th Century." She approaches the texts semiologically, from a 'textcult' point of view, and arranges her study thematically. As she argues: "It were, of course, utopian to aim at an exhaustive coverage of the itineraries in time and space of African-American travel literature, and I only propose here a general critical description of African-American autotaxidigraphy and a specific analysis of several selected texts that will serve at best as exemplary models and at least as examples" (8). She uses theoretical key-concepts such as 'autotaxidigraphy,'[25] 'travelogue,'[26] 'text,'[27] 'pretext,'[28] 'metatext,'[29] 'transtext,'[30] 'autobiography,'[31] 'feminine autobiography,'[32] 'the talking book,'[33] 'the perlocutionary act,'[34] and 'autointertextuality.'[35]

[25] autotaxidigraphy: 'autos' plus 'taxidi' plus graphein—the writing of one's own travels; both fiction and non-fiction, the authority of truth plus the power of non-truth; external autotaxidigraphy: travels abroad—Africa
[26] travelogue: travel narrative—itineraries, places, monuments, customs, artifacts, characters
[27] text: ethic product, identical with the reality given; or aesthetic product, different from the reality given; consubstantial with that which is before it and with that which is behind it
[28] pretext: before the text; its elements derive from the literary discourse and from cultural intertextuality
[29] metatext: with the text, the world in/of the text
[30] transtext: beyond the text; the effects of the text on the discourses of experience and imagination; the function of the text to highlight and even to reform discourse itself
[31] autobiography: 'auto' plus 'bio' plus 'graphein'—the self writes his life; something is transformed into something else.
[32] feminine autobiography: travel as a means of self-determination; double or multiple consciousness (Nany Prince—reticence, Susan King Taylor—double identity; Mary Church Terrell—inadequacy; Eslanda Goode Robeson—multivocity; Ida B. Wells—clarity, Gwendolyn Brooks—intentionality)
[33] the talking book: the master reads from it > it speaks to the master (the Bible); the great religious code used to maintain an economic mission; the sacred Sacrament of the Occidental world; 'writing' plus 'travel' liberation through text; 'I'm writing, therefore I exist'
[34] the perlocutionary act: it privileges what is accomplished through its writing; it certifies the author ontologically
[35] autointertextuality: any reference to the experiential world is always already a reference to its transcription in previous or subsequent texts

Although, for some, it might seem a little difficult to read, due to its abundant theoretical analysis, there are several major points which strongly recommend this book to your attention.

Firstly, the author starts the definition of travel literature with a comparison between a contemporary travel guidebook from the *Lonely Planet* series and Marco Polo's 13th century travel-book *Il Milione*. Seen from the perspective of comparative formalist analysis, travel writings share the 'leave-travel-return' structure with the epic genre. The definition continues with the difference between fact and fiction, Oana Cogeanu's conclusion being that travel literature is neither pure fact, nor pure fiction; it is inspired by places and people as well as by imaginary frames and characters.

Secondly, African-American travel literature in particular is seen as belonging to several genres such as essay, report, journal, editorial, memoir and travelogue, with the 'Middle Passage' as its main theme, even when hidden, a "permanent hypotext" (Cogeanu 42), in the author's words. Major themes in this chapter are: 'destinations,' 'boundaries,' 'landmarks,' 'directions,' and the 'home.'

The 'destinations' are ideologically marked countries and continents. Africa, defined as Ghana and Liberia, means pan-Africanism and the black cradle of civilization, it means the ancestral home and the "building of a national home" (Cogeanu 43). Europe is modernism and refinement, art and the meeting place, in Paris, of blacks from all over the world. Russia means Communism, that is, social justice and no racism. Finally, the Middle East means Islamism and Mecca, the centre of colored people's spiritual liberty.

The 'boundaries' show African-Americans as 'strangers' both home and abroad, while their 'landmarks' are "the tourist embarked in the Grand Tour"[36] (Cogeanu 50) and the 'journey' itself, during which the black traveler discovers the so-called 'talking book' mentioned above. These 'landmarks', the last of which will be "Africa as the impossibility of coming back home" (Cogeanu 54), are perceived by the author as the American dream uprooted, the first meaning of the Middle Passage being a "denial of the self" (Cogeanu 54).

The 'directions' are the attempts of the traveller to negotiate between slavery and freedom, with the 'black sailor' and the 'ocean' as the first prevailing motifs since the beginnings of this kind of African-American literature. America is always 'home,' Africa is mostly viewed through western-made images in degrading terms. Self-discovery is the main purpose when visiting Russia, Europe or Jamaica in the case of feminine African-American voices.

The third and final major point in this book are the two examples on which our author compellingly applies her theories: Richard Wright—*Black Power: A Record of Reactions in a Land of Pathos* (1954) and Maya Angelou—*All God's Children Need Traveling Shoes* (1986).

The 'pretext' for the very controversial African-American Richard Wright is his critique of Africa in terms of ideology, lack of realistic ideals and his distance towards the so-called cradle of blacks in the US. The 'text' is his main question—"What is Africa for me?" (Wright 4, qtd. in Cogeanu 98), which is not easy to answer. He is the author, the narrator and the main character of the story at the same time, and a subjective one, always wondering "But, am I African?" (Wright 4, qtd. in Cogeanu 98). Africa is primitive and irrational, it is his 'alterity,' it is slave trade, exoticism, heathenism, sickness, maimed and grotesque bodies, sexuality, infantilism, instinct, myths instead of progress and animals-like behavior. Its cultural inheritance is very doubtful and Wright's intellectual curiosity makes him wonder whether this so-called ancestors had not actually sold their own relatives to the white people. Their language means inferiority, their journalism is superficial, therefore they cannot be understood and need to be silenced, like characters in a silent movie. Color becomes meaningless, Wright has no race, no home, no feeling of origin or destination. He is, in Oana Cogeanu's view, the 'ideal tourist.' He wants himself an Occidental, he sees no similarities between African-Americans and Africans, whom he sees through the eyes of the colonizer. He is the 'universal man,' yet he is black for the Occident and Occidental for the blacks, free but

[36] with the clear purpose to improve his/her culture/education and get a bettern view on his/her current home.

marginalized in Paris, and he needs to escape from Africa. Finally, the 'transtext' here is the combination between the colonialist texts of the white travellers and his continous negotiation/debate of the African-American identity beyond race and ethnicity. In his own words: "I'm a rootless man… I like and even cherish the state of abandonment, of aloneness… It seems to me the natural, inevitable condition of man, and I welcome it. I can make myself at home almost anywhere on this earth" (Wright 17, qtd. in Oana Cogeanu 129). And, in Oana Cogeanu's words: "it is not a geographical, racial or ethnic home that Wright finds in his travels, but an ideal home built in Western letters" (Cogeanu 129).

The 'pretext' in Maya Angelou's case are her previous writings, which turned her personal life into a bestseller in which she is the 'exemplary figure.' The 'text' is her 'egowriting project' that once started can never reach its end. All through her works, she refuses to be identified with either the positive or the negative traditional images of black femininity. The temporary home for her, this time, is Ghana. She also suspects Africans of having been involved in the infamous slave trade and redefines 'home' through the relationships she builds with people there and at work, turning a concrete term into the product of her own imagination. Even when she becomes trully involved in their specific rituals, she feels like a 'diaspora,' not like a native, she feels misunderstood and discriminated, although also accepted sometimes and she cannot translate herself to the Africans.

When her son becomes independent, she can find no more reasons to stay there and returns to America, because, as Oana Cogeanu argues: "As Maya has learned the relativity of home, she leaves us to suspect, as a critic says, that her traveling shoes are never really out of sight (Neubauer 1990:114). In many ways, one needs to put on his/her travelling shoes in order to find a home" (146). As with Richard Wright, the conclusion is that home is nowhere and everywhere, on no specific country or continent, it is only circumstantially determined.

Or, shorty put: 'Africa is not my home.'

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Book Review: "United We Stand, Divided We Fall.":[37] Romania and Japan, Two Branches of the Same Tree

Reviewed Work:
Sandra-Lucia Istrate, *Folclor românesc și japonez. Proverbe.* [*Romanian and Japanese Folklore. Proverbs*] București: Editura Victor, 2013. [241 pg]. Print.

In an era when every subject of research means a connection to the world around us, from slavery and nationalism to Multiculturalism and Globalization as such, Sandra-Lucia Istrate's book makes a unique and valuable contribution to the study of Romanian folklore and to the study of folklore in general, through an illuminating comparison with Japan. Through this, she also hopes to 'infect' her readers with her deep love for the Japanese wisdom, education and mentality.

As with any comparative study, our author explores both the common and the opposite characteristics of the two folklores under analysis, refering to the Romanian and Japanese exterior physical life as well as to the two countries'psychology.

In order to achieve her purpose, Sandra-Lucia Istrate organizes the book in eight parts: Forword, three main chapters, a Conlusion, one list of Japanese proverbs which have or may have a Romanian equivalent, one list of those who do not have one, and the Bibliography. The examples she chooses are from the years 1955-2005 and are approached both linguistically and culturally.

As she argues from the start, proverbs are very difficult to analyze, even the most famous ones:

> If we analyzed the proverb "Cine fură azi un ou, mâine va fura un bou" (He that will steal an egg will steal an ox) […] The historian might tell us when robbery was so striking that they started to write about it in the history annals, the psychologist may explain us what robbery once meant and what caused it, the philosopher might find unsuspected meanings beyond the words, the literary critic and the linguist can give us valuable information regarding the structure of this proverb and how it ended up in this form, the priest may tell us how this crime was punished when the Bible meant every person's essential reading, and the old man's experience may clarify to what extent the theoretical or the written elements correspond to reality and when he actually applied this proverb. (my translation) (7-8)

In her attempts to define the proverb, Sandra-Lucia Istrate starts with a survey of Romanian and Japanese folkloristic reasearch from the last fifty years, continues with explanations regarding the contextual nature of the proverb, and ends with the comparative perspective as such, choosing the relationship between the man and his physical environment on the one side, and his social environment on the other, all three chapters being powdered with important theoretical concepts.

[37] <John Dickinson: The Liberty Song—1768—"Then join hand in hand, brave Americans all! By uniting we stand, by dividing we fall!"; Patrick Henry: public speech—1799—"Let us trust God, and our better judgment to set us right hereafter. United we stand, divided we fall. Let us not split into factions which must destroy that union upon which our existence hangs."

Thus, the first chapter informs us about the origins and the evolution of the proverb, from Hesiod (9th century BC) to Homer in Greece and to 19th century Romania and the bulding of its national identity. Major concept here is the Greek 'paroemiology,' that is, 'the science of proverbs,' followed by several definitions of the proverb as such, Constantin Negreanu's one among them, plus an attempt to distinguish the proverb from the 'saying.' An important point here is the division of the Romanian proverb in several categories according to style and structure: sayings, imperative proverbs, proverbs as such, proverbs expressed in dialogue, metaphor proverbs with emphasis on their constitutive elements (general-particular, symbolic/multiple connotation, simple terms, syntactic stereotypy, nucleus, intonation, rhythm, archaic grammar, the use of the present tense and of the imperative). Our author's major contribution here is the introduction of the Japanese "kotowaza", which may be divided in "short saying," "idiom" and "four-characters idiom" as well as Kunio Yamagita's "Center vs Periphery" theory:

> New words are created in the cultural centres, often synonymous, which are taken, step by step, by the periphery and the non-cultural centres, in wave-like structures, which function as the capillary vessels, crossing an interface (here, the geographical area), among fluids (here, language users), the dynamics (here, the result) being dominated by the effects of the surface pressure (here, the distance, the level of culture et cetera). (my translation) (45)

She applies this theory to one Romanian and one Japanese proverb, while the rest of the chapter is dedicated to parallel situations regarding the types of style and structure mentioned above, a first compelling and convinging instance of how similar two completely different cultures/folklores can be:

> For 'Pielea rea și răpănoasă ori o bate, ori o lasă' (Same thing whether you beat or ignore the evil and scabby skin), we have an additional element, the 'răpănoasă,' a Moldavian regionalism. If the proverb had been born in Banat, 'răpănoasă' would have been replaced by 'buboasă' […] For instance, the proverb 'Katatsumuri no tsuno arasoi' (Snails lock their horns), which means an insignificant quarrel for an insignificant matter, is mostly used with the word 'katatsumuri' (snail) regardless of the area. Still, we can also find the proverb 'Mamai no tsuno arasoi' ('mamai', melc). (translation mine) (48).[38]

The second chapter characterizes the proverb, in general, in terms of three main contexts: genetic (decoding), generic (how we use it) and locutionary (its form). That is, when analyzing a proverb, we need to know the moment and reason of its birth and its possible source, i.e, how it was influenced by spirituality, traditions, religion, a scholarly, oral or professional environment (cultural-genetic context), when it can best fulfil its role, i.e, as advice, guide, general truths, social consensus (situational-generic context) and when we should best say it in order to send the right message (functional locutionary context): life-matters guide, methods of consolation, practical advice, rules for behavior, call to action, teachings.

[38] Romania: Buturuga mică răstoarnă carul mare (A small leak will sink a great ship)/ Japan: Iwanu ga hana (Silence is flower) (metaphor); Romania: Găina care cânta nu ouă (You cackle often, but never lay an egg)/ Japan: Ōma mo tsumasugu (Even a stallion can shake) (simple terms); Romania: Cine munceşte hrană agoniseşte (He who works earns food/ No cross, crown)/ Japan: Hataraku hito taberu hito (He who works, eats) (no connotation); Romania: Cine împarte azi, parte-şi face mâine (He who shares today, will produce his own share tomorrow)/Japan: Yoru neru hito asa sakana nai (He who sleeps in the evening will not have fish in the morning) (connotation); Romania: Unde nu-i cap, vai de picioare (Woe to the mule that sees not her master/ Woe to the feet that have no had)/ Japan: Nō nai atama mo itakunai (Where there is no brain, there is no headache) (syntactic stereotypy); Romania: În copacul fără poame, nimeni nu aruncă cu piatra (Nobody throws stones at the tree without fruit)/ Japan: Rikuchi ni yaki mo inai (Not even a goat on the barren land) (central nucleus – flora/ fauna)

Sandra-Lucia Istrate also decomposes the proverb in its structural elements and sees their collective nature, their orality, anonimity and the tradition-inovation relationship as well as their function of expressing indisputable truths. She sees concise and suggestive, stereotypical wording, expositive terms and various types of conclusions: direct, indirect, preference-like and advice-imperative conclusions. She also sees figures of speech, verse, folkloric syntax, key terms from life, history, nature, divinity or concrete/tangible elements, irony, satire, humor, grotesque, ridicule, paradox. Various relationships such as 'big-small,' 'love-beauty,' 'cause-effect,' 'action-response,' 'man-woman,' 'artisan-craft,' 'parents-children,' plus the 'ethno-fields' theory derived from Constantin Negreanu make another important element in the composition of the proverbs.

Speaking about structure and meaning, she sees proverbs with identical expressions (tautological proverbs), proverbs expressing a repeated experience, general attitudes, behaviors and reactions, philosophical meditations, moral/educational principles, historical and social events, particularities of a certain era and proverbs inspired by concrete happenings, scholarly, folkloric and ethnographic literature. She also sees remains of lost anecdotes, fables, traditions and legends, song refrains. As themes, she discovers 'death,' 'life,' 'luck,' 'fear,' 'perseverance,' 'the order of things/events as it should be,' the 'human being,' 'equality,' 'inequality,' 'laziness,' 'injustice,' 'exploitation,' the 'rich-poor' relationship, 'money,' 'cowardness,' 'rebellion,' 'church,' 'faith,' 'friendship,' 'education.'

Therefore, the chapter concludes, both countries feature proverbs that have circulated, in translation, through the whole world, Japan included, such as those taken from the Bible, the Antiquity and the Greek and Roman classics. In both countries proverbs are conditioned by the repetition of new, simlar experiences and are characterized by the same linguistic contexts—idiomatic, verbal and extra-verbal (Eugen Coșeriu), locutionary, illocutionary and perlocutionary (J. Austin—speech acts theory)—and share the same three levels: situational, communicational, conclusive (J. Austin—speech acts theory).

Finally, one of the most fascinating moments in this book, the third and last chapter compares two important categories of proverbs from Romania and Japan: "the man and the physical environment" and "the man and the social environment."

In the first case, we have the pleasure to discover the animals that populate the proverbs, as well as their meanings.

Thus, we have mamals: the tiger (Japan: force, savagery, threat, superiority, power), the wolf (Romania: cunning, evil, hypocrite, enemy, keen hearing, greedy, negative solidarity, the fear of consequence, frienship/ Japan: lack of honeasty, hypocrisy, falsehood), the lion (Romania: power and courage, superiority), the cow (Romania: abused animal, stupidity, insult towards a woman/ Japan: perseverance, slow motion-slow progress, patience), the horse (Romania: harassed, worn out person, impossible things, rapidity, diligence, intelligence, comic/ Japan: superior man, personality, energy, habitude, reliable person, flexibility), the dog (Romania: loyal friend, an animal on the watch, fear, evil man, barking, trouble, uselessness, selfishness/Japan: fear, coward, loyalty, obedience, fidelity).

We have birds: the goose (Romania stupidity/ Japan: the wilde gander—normality, a hard to obtain thing, order and hierarchy), the turkey hen (Romania: stupidity), the peacock (Romania: stupidity), the crow (Romania: stupidity/ Japan: incapable, overestimate), the hen (Romania: stupidity, much ado about nothing, diligence, life experience), the falcon (Japan: superiority, dignity, power, ability, energy, wisdom, cleverness), the swallow (Japan: small, weak), the sparrow-hawk (Japan: inferior raptor, as opposed to the falcon); the crane and the cormorant (Japan: happiness, prosperity, longevity, fidelity, peace, delicacy, gentleness, precious thing), the pheasant (beautiful but fool, stupid, dirty legs).

We have fish, water animals, insects, reptiles: the fish (Romania: bad beginning-bad end, bad education, to know exaclty what to do, effort, abundance/ Japan: the bream—very appeciated, the carp—courage, power, perseverance; the sardine—something insignificant; the loach—remedy against extreme heat); the octopus (Japan: wasteful), the crayfish (what is strange for us, is natural for it); the snake

(Romania: dangerous, lousy, mean/ Japan: luck, born predatory, dangerous); the frog (Romania and Japan: ordinary man, stupidity, it doesn't know its place); the bee (Romania and Japan: diligence, sting); the ant (Romania and Japan: small, weak, insignificant—very significant in group); the fly (Romania and Japan: inferior).

Nature as landscape is made here by the tree (Romania: do not trust what others say, power and protection), the moss (Japan: change, dynamism, movement); the water, the fire, the wind and the cosmic elements.

In the second case, proverbs in both countries refer to responsibilties in the parents-children relationship, to exaggerated love, to the similarities between parents and children, to the men-woman/ husband-wife relationships, to friendship, professions, nationalities and, in the Japanese folklore, we have the very positive image of the samurai.

I will conclude this review with another quotation from Sandra-Lucia Istrate, this time, from the back cover, a quotation which also justifies my own choice for the title of this study: "I hope my book could actually bring together two seemingly diametrically opposed civilizations and cultures, which still share the same existential nucleus characteristic of the entire mankind."

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